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ABSTRACT

This curriculum guide describes the courses of study offered by the English department of McCaskey High School in Lancaster, Pennsylvania. It includes a brief statement of philosophy and general objectives, a short description of each course offered, a complete syllabus for each course, a description of a sequential composition course offered by the school district, and a description of the remedial reading program. Some of the courses described are: American literature, contemporary novel, mystery/detective stories, mythic man, literature of other cultures, newspaper production, and oral interpretation. (TJ)

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THE ENGLISH PROGRAM
OF
JOHN PIERSOL McCASKEY HIGH SCHOOL

SCHOOL DISTRICT OF LANCASTER
LANCASTER, PENNSYLVANIA

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SUPERVISOR OF SECONDARY ENGLISH
K-12 LANGUAGE ARTS PROGRAM SPECIALIST

SPRING 1978

CS204833

INTRODUCTION

Work on this document began approximately seven years ago when the first courses of study were developed for a fledgling elective English program at McCaskey High School. Since that time, changes in administration, English staff, course offerings, course content, student needs and interests, and other kinds of changes peculiar to a dynamic English department kept completion of the document a process rather than a product.

At the beginning of the 1976-77 school year the English staff agreed that the McCaskey Elective English Program was a stable, sophisticated model and that publication of the complete program description become a goal to be completed by the spring of 1978. Thus began the arduous task of putting into final form courses of study for forty-five semester and full year electives.

Within a few months of completing our goal, we reassessed ourselves, recommending changes which made obsolete some of the work in progress. The result is that this document reflects the modified elective English program as it will operate beginning in September 1978.

Courses of study for electives offered in 1977-78 but which will be dropped from the program effective 1978-79 have not been included. These courses of study are available in single or in limited copies in the English office: American Folklore, Black Literature, Film Analysis, Literature of Eastern Religions, Literature of Western Religions, Literature of the Roman Empire, Practical English, Preparation for Composition, Reading Newspapers and Magazines, and Shakespeare.

Courses of study for additions to our program effective in September 1978 will be included as they are completed during the summer of 1978. These new courses are Advanced Composition and Comprehensive English. Furthermore, the existing courses of study for American Literature, English Literature, and Literature of Other Countries will be revised. American and English Literature will be expanded into American Literature I and II and English Literature I and II; Literature of Other Countries will be revamped into Literature of Other Cultures to be more representative of Black, Hispanic, Hebraic, and Indian literatures.

Presently our program designates all electives in categories. Category I courses are remedial; Category II courses are non-academic; Category II courses are college preparatory. Courses are further identified as Core Courses and Enrichment Courses. Courses of study which will remain unchanged in the modified program may carry these designations as well as the designations of our five-curriculum model.

The fact that our program is constantly changing is testimony to the concern, the expertise, and the dedication of the professionals who are ever-alert to better serving the needs of our students. Currently in progress is the development of a sequential composition program which will alter our Composition I and II courses. Recently we completed a remedial reading sequence which enables students who qualify for remedial reading instruction to earn all of their high school English credits under the individualized instruction of a reading specialist. The remedial reading course of study is published as a separate document; developmental reading courses of study only are included herein.

IMPACT English and Community/Career Education English are likewise new to our program and, as such, will change as we discover better ways serve students in these courses.

The loose leaf format of this document is deliberate. We anticipate adding, deleting, and revising. We expect never to have a finished product; we are committed to curriculum as a process.

This document represents the work of many people, hence, the variations in format of the courses of study, in styles of writing, and in sizes of type. I extend my sincerest appreciation to the teachers who wrote, revised, and proofread the content; to the typists and printers who prepared the copy; to the principals and secretaries who assisted us during summer work on the project; to the Assistant Superintendent of Secondary Education for his support and encouragement; and to the Board of School Directors for their confidence in approving our program.

For the English staff of John Piersol McCaskey High School, sincerely yours,

Morris E. Krape, Jr.
Supervisor of Secondary English

1977-78 English Staff:
Mr. Donald Baker
Mr. Kenneth Barrett
Miss Donna Couy
Mr. Anthony Elliot
Mr. Douglas Flick
Mr. Frank Gray
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Mrs. Joan Kochel
Mrs. Inez Long
Mrs. Jean Martin (Reading)
Miss Arvilla Miller
Mrs. Kathy Novosel (Reading)
Mr. William Papavasilion
Mr. Dennis Schmid
Mrs. Nancy Shackford
Miss Sandra Shanfelder
Mrs. Judith Short (Reading)
Mrs. Susan Wolf
Mrs. Kris Ducker

PHILOSOPHY

We believe in the right of every student to the best English instruction the resources of his society can provide.

We believe in the right of every student to an English program which considers his individual needs, goals, interests, and abilities.

We believe in the right of every student to the best and most extensive professional counseling in the planning of his English program.

We believe that a modified elective program, combining both required sequences of instruction and free elective choices, best serves the needs of our students.

We believe that an effective English program provides a variety of types of courses: literature (survey, genre, author), language (traditional and linguistic), composition (practical and creative), communications (media and non-media), reading (remedial and developmental), humanities, and independent study.

We believe that every course should be comprehensive in that it includes instruction and activities in reading, writing, speaking, and listening.

We believe that every student should be encouraged to work at a rate commensurate with his fullest potential.

GENERAL OBJECTIVES

To learn to express oneself naturally and habitually in appropriate English.

To become acquainted with the basic structure of the English language for use in the development of more effective communication.

To learn the mechanics of correct expression through experience in the accepted forms of usage, punctuation, capitalization, spelling, and pronunciation.

To develop habits of accuracy in both oral and written work.

To develop self-expression through creative writing and speech.

To listen courteously and responsively for purposes of information, entertainment, or inspiration.

To develop an understanding of our cultural background and to provide opportunities for enjoyment of the rich, varied, and intensified experiences that both past and present literature afford.

To develop the ability to use the native language as an effective tool for thinking, for communication, and for enjoyment.

CO-CURRICULAR ACTIVITIES AND PUBLICATIONS

Burning Glass - arts magazine published annually featuring poetry, prose, art, and photography by students and staff

Echo - student yearbook published annually

McCaskey Bits and Players - drama organization which produces two plays annually

McCaskey Speech League - organization for competetive speech, oral interpretation, and debate

Trung Duong - literary magazine published in English by Vietnamese students; first published in spring 1977

STANDARDIZED TESTING PROGRAM

The Cooperative English Test in English Expression and Reading Comprehension, Form 2 A, is administered each September to all students in grade ten and each May to all students in grade twelve.

1978 - 1979

MODIFIED ELECTIVE ENGLISH PROGRAM

McCaskey High School, Lancaster, Pennsylvania

The McCaskey English program consists of five inter-related curriculums. A student must elect, or in one case be assigned to, one of the five curriculums. Selection of an appropriate curriculum is crucial to receiving maximum benefit from the English program.

Students must earn at least three credits in the required and elective courses in their chosen curriculums. Students may not take courses from other curriculums until the required credits are earned.

Students are discouraged from changing curriculums. Parent or guardian, Guidance Counselor, and English Supervisor must consent to all changes.

The five curriculums are:

Academic Curriculum - This curriculum is designed for college preparatory students and for other students capable of or desirous of working at a challenging academic level. Students are required to earn credits in specific strands of courses prior to taking elective courses.

Business Education Curriculum - This curriculum includes one year of Comprehensive English for sophomores followed by one year of Business English for juniors. Seniors choose elective courses for their third credit. Students planning clerical, secretarial, or business careers should elect this curriculum.

Career Education Curriculum - To be eligible to elect this curriculum students must meet the criteria for IMPACT and Community/Career Education programs, described elsewhere in this publication. The English courses in these programs are two full year courses designed to achieve the goals of the programs. Students must earn a third credit in elective or required reading courses.

Comprehensive Curriculum - The Comprehensive Curriculum provides a broad scope of language arts experiences for students who do not plan to pursue a formal education beyond high school. It includes one year of required Comprehensive English and two years of elective courses.

Reading Curriculum - Students may not elect this curriculum. Students will be assigned to this curriculum on the basis of grade reading levels as determined by standardized tests. Students who complete the requirements of the Reading Curriculum must take Comprehensive English and elective courses as needed to total three credits.

Required credits and elective credits must be earned in each curriculum according to the following:

Academic Curriculum

Strand A - .5 credit in either Composition I (prerequisite to Composition II) or Journalism I (prerequisite to Journalism II).

Strand B - .5 credit in one of the following courses: American Literature I (prerequisite to American Literature II), Contemporary Novel, English Literature I (prerequisite to English Literature II), or Literature of Other Cultures.

Strand C - .5 credit in one of the following courses: Composition II, Creative Writing, Journalism II, Speech and Debate, Speed Reading and Vocabulary Development.

Electives - 1.5 credits by electing any of the above courses not taken to meet the requirement or from the following courses: Advanced Composition, American Literature II, Dramatics, English Literature II, Modern Grammar and Composition, Mythic Man, Mythology, Newspaper Production, Oral Interpretation, Play Production, Senior IPI, Study of the Short Story, or Yearbook Production.

Scheduling of courses is flexible, but it is recommended that the requirements from Strands A and B be scheduled for the sophomore year, that the requirement from Strand C and one elective course be scheduled for the junior year, and that one additional elective credit be scheduled for the senior year.

Students wishing to accelerate their schedules may take additional English credits during any year.

Business Education Curriculum

1.0 credit in Comprehensive English, sophomores.

1.0 credit in Business English, juniors (Business English I first semester and Business English II second semester).

1.0 elective credit, seniors, from any courses in the Academic or Comprehensive Curriculums.

Career Education Curriculum

1.0 credit in IMPACT English, sophomores.

1.0 credit in Community/Career Education English, juniors.

1.0 credit from Building Reading Skills, Overcoming Reading Difficulties, or any elective from the Comprehensive Curriculum.

Comprehensive Curriculum

1.0 credit in Comprehensive English, sophomores.

2.0 credits from the following elective courses: Communications Media, Dramatics, Experiencing Poetry, Grammar Review and Drill, Junior IPI, Modern Grammar and Composition, Mythic Man, Mythology, Oral Interpretation and Persuasion, Overcoming Reading Difficulties, Paperbacks for Pleasure, Play Production, Reading Plays, Reading Improvement, Senior IPI, Science Fiction, Sports Literature, or Mystery and Detective Stories.

Reading Curriculum

.5 to 3.0 credits in Building Reading Skills. Students are assigned to Building Reading Skills I for one semester or to Building Reading Skills II for two semesters in their sophomore year depending on grade reading levels. On the basis of teacher recommendation and valid test scores, students who qualify may continue in Building Reading Skills and earn an additional .5 credit for each additional semester in the course.

.5 credit in Overcoming Reading Difficulties (required sequel to Building Reading Skills).

1.0 credit in Comprehensive English.

Additional elective credits from Comprehensive Curriculum as needed.

ENGLISH DEPARTMENT

Advanced Composition	11/12	Sem.	5	.5
American Literature I	10/11/12	Sem.	5	.5
American Literature II (Prerequisite - American Lit. I)	11/12	Sem.	5	.5
Building Reading Skills	10/11	Sem./Yr.	5	.5/1.0*
Business English I	11	Sem.	5	.5
Business English II (Prerequisite - Business English I)	11	Sem.	5	.5
Composition I	10/11/12	Sem.	5	.5
Composition II (Prerequisite - Composition I)	11/12	Sem.	5	.5
Communications Media	11/12	Sem.	5	.5
Comprehensive English	10	Year	5	1.0
Contemporary Novel	10/11/12	Sem.	5	.5
Creative Writing	11/12	Sem.	5	.5
Dramatics	11/12	Sem.	5	.5
English Literature I	10/11/12	Sem.	5	.5
English Literature II (Prerequisite - English Lit. I)	11/12	Sem.	5	.5
Experiencing Poetry	11/12	Sem.	5	.5
Grammar Review & Drill	11/12	Sem.	5	.5
Journalism I	10/11/12	Sem.	5	.5
Journalism II (Prerequisite - Journalism I)	11/12	Sem.	5	.5
Literature from Other Cultures	10/11/12	Sem.	5	.5

Modern Grammar & Composition	11/12	Sem.	5	.5
Mystery & Detective Stories	11/12	Sem.	5	.5
Mythic Man	11/12	Year	10	2.0
Mythology	11/12	Sem.	5	.5
Newspaper Production	12	Year	5	1.0
Oral Interpretation/Persuasion	11/12	Sem.	5	.5
Overcoming Reading Difficulties	10/11/12	Sem.	5	.5
Paperbacks for Pleasure	11/12	Sem.	5	.5
Play Production	11/12	Sem.	5	.5
Reading Improvement	11/12	Sem.	5	.5
Reading Plays	11/12	Sem.	5	.5
Science Fiction	11/12	Sem.	5	.5
Speech & Debate	11/12	Sem.	5	.5
Speed Reading/Vocabulary Development	11/12	Sem.	5	.5
Sports Literature	11/12	Sem.	5	.5
Study of the Short Story	11/12	Sem.	5	.5
Yearbook Production	12	Year	5	1.0
Individualized Programmed Instruction				
Junior IPI English	11	Year	5	1.0
Senior IPI English	12	Year	5	1.0

*See course description for explanations of credits.

ADVANCED COMPOSITION (½ credit) Academic Curriculum

This course is for serious writers who wish to work on major writing projects in a workshop, seminar setting. The emphasis will be on producing manuscripts worthy of publication in a variety of print media. Students electing this course should have a portfolio of manuscripts prepared.

AMERICAN LITERATURE I (½ credit) Academic Curriculum

American Literature I is a chronological survey course in the lives and works of selected American men and women of letters whose philosophies and themes reflect the heritage and changing culture of America through the nineteenth century. Representative works of Puritanism, Classicism, and Romanticism will be studied. The course further includes multi-ethnic studies in American contributions to the genres of poetry, novel, short story, essay, folklore, and legend. Students may expect frequent reading and study assignments and participation in class discussions. Evaluations are based on objective quizzes, essay tests, and oral interpretations.

AMERICAN LITERATURE II (½ credit) Academic Curriculum

American Literature II picks up the study of our national literature at the advent of realism and continues an in-depth analysis through contemporary writing.

Prerequisite: AMERICAN LITERATURE I

BUILDING READING SKILLS (½ to 3 credits) Reading Curriculum

The purpose of this course is to increase the reading grade level of the student through vocabulary study; individualized reading in specific skill areas; dictionary usage; and the study of prefixes, suffixes, and combining forms. The course is designed to remedy the individual deficiencies of each student regardless of his reading level through the use of a wide variety of high interest materials. These include multi-level short stories; skill books in following directions, drawing conclusions, getting main ideas, and context usage; and vocabulary and listening tapes. To move to a higher level of difficulty, students must score 80% in comprehension. Each student is required to complete a specified number of units in the skill books as well as short stories and cards from two reading kits. Group work in vocabulary, spelling, prefixes, and dictionary usage is evaluated through weekly quizzes.

Prerequisite: Students do not elect this course. Placement is based on the results of ninth grade standardized test scores. A student may continue in this course for as long as he qualifies, earning ½ credit per semester.

BUSINESS ENGLISH I (½ credit) Business Education Curriculum

Business English I offers a complete, streamlined course in the grammar of business communication. Its purpose is to provide knowledge of the principles of good English usage as a framework for the kind of effective oral and written communication that an employer expects of an employee. The course includes a study of the sentence, of the uses of the various parts of speech, and of the rules of punctuation. Each week pupils receive and are tested on a spelling list of words commonly used in business. At the end of each unit of work, a unit test is given to determine pupil progress. This course is designed primarily to fit the needs of pupils who are going directly from high school to a job in the business world or to business school.

BUSINESS ENGLISH II ($\frac{1}{2}$ credit) Business Education Curriculum

Business English II, a continuation of Business English I, begins with a study of "the writer's signals": punctuation, capitalization, abbreviations, and the use of figures. Emphasis is placed on writing craftmanship. Students learn to write letters that, as young graduates, they would be expected to write. They also receive basic training in the writing of more difficult letters, for example: claim and adjustment letters, credit and collection letters, letters dealing with problem situations. Also included is the "knowhow" of writing memorandums, reports, news releases, minutes of a meeting, and telegrams. The purpose of this course is to prepare students not only to enter upon their business careers but also to advance in those careers.

Prerequisite: Business English I

COMMUNICATIONS MEDIA ($\frac{1}{2}$ credit) Comprehensive Curriculum

Communications Media deals mainly with the three most important media in our society: newspapers, radio, and television. Students will tape radio dramas, videotape two individual television shows (one with visuals and one without), and produce a television tape in a small group. Emphasis is also placed on man's various means of communicating nonverbally through the use of gestures, symbols, signs, and body language. Students are evaluated on their individual contributions to group projects and on participation in committee assignments.

COMMUNITY/CAREER EDUCATION (1 credit) Career Education Curriculum

Community/Career Education English is the 11th grade program for the students who completed the Impact program in their sophomore year. Besides the career oriented instruction, vocabulary, spelling, reading, and creative activities are also included. The work is graded on a contract basis, earning points for the various activities and receiving a grade at the end of each week.

COMPOSITION I ($\frac{1}{2}$ credit) Academic Curriculum

The emphasis in this course is on the writing of effective sentences, the development of paragraphs, and the transition from paragraphs to cohesive essays. The course also includes the study of various types of prose: narrative, descriptive, expository, and argumentative. A major project in the course will be the writing of a formal, documented research report.

COMPOSITION II ($\frac{1}{2}$ credit) Academic Curriculum

This course emphasizes the development of techniques of style through analysis of and imitation of sentence and paragraph models and the development of effectiveness and exactness of expression. Students are required to write multi-paragraph compositions frequently, illustrating techniques studied. Techniques in research writing are expanded, and students are required to write a research report.

Prerequisite: Composition I

CONTEMPORARY NOVEL ($\frac{1}{2}$ credit) Academic Curriculum

This course combines a serious study of the novel's forms and antecedents with the actual interpretation of modern novels themselves. Using as a main text an anthology of seven important novels by authors such as Roth, Vonnegut, and McCullers, the course will be supplemented with works by Hemingway, Faulkner, Hesse, and Solzhenitsyn. Intensive classroom discussion will be utilized to present a number of interpretive viewpoints: psychological, historical, literal, and psychoanalytical. The main method of evaluation will be the essay in which the student's interpretation using the various methods will be documented with references from the texts.

CREATIVE WRITING (½ credit) Academic Curriculum

This course is activity-oriented, offering opportunities and suggestions for imaginative responses in written form. Writings will include essays, poems, short stories, plays, aphorisms, verse, diatribe, editorial and exposition. Literature from the classics and from contemporary pieces, including writings of students, will be the stimuli for improving writing skills. Class activities include read-alouds from favorite authors, discussion of student writings, application of new techniques and forms, and motivation through non-verbal films and graphics, such as abstract painting, collage and mobile, and nonrepresentational sculpture. Although the course is the foundation for the production of Burning Glass, McCaskey's Arts Magazine, the course is not required for membership on the staff or for contributions to the magazine. Students are required to produce ten original writings in the semester, and to exercise self-discipline in choosing and executing such writings as will satisfy assignments in a variety of literary forms and will meet specific deadlines.

DRAMATICS (½ credit) Academic - Comprehensive Curriculums

Dramatics is the foundation course for the Dramatic Arts Program at McCaskey, although the course is not required for participation in the dramatics offerings of the school. Dramatics is activity-oriented, providing constant opportunities for students to learn while they perform. Class activities include exercises to improve voice and diction; readings and dramatizations of plays; preparations and presentations of oral interpretations, pantomimes, and sketches; application of make-up; and studies in dramatic criticism. Class activities are organized to correlate with the school's dramatics activities. Students in the course are encouraged to participate in these activities to gain practical experience in the dramatic arts.

ENGLISH LITERATURE I (½ credit) Academic Curriculum

Chaucer, Shakespeare, and Milton, as well as other writers through the seventeenth century, provide the subject matter for this course. Students will read and interpret major epics, dramas, essays, and poems. There will be many opportunities to improve writing skills through the imitation of the various writing styles studied. Further writing activities will include the comparison and contrast of two pieces of literature, writing a precis, and analyzing several types of poetry. Upon completion of the course, a student should be able to identify, discuss, and analyze selected works from the period covered. The student should be able to trace the development of the English language and to prove the correlation between the literature and the culture of England. This course is designed to provide a frame of reference for college literature courses.

ENGLISH LIETERATURE II (½ credit) Academic Curriculum

English Literature II is a continuation of studies from English Literature I, analyzing the works of British writers in the eighteenth, nineteenth, and twentieth centuries.

Prerequisite: ENGLISH LITERATURE I

EXPERIENCING POETRY (½ credit) Comprehensive Curriculum

This course is designed to provide students with opportunities to experience poetry: to read it, to listen to it, to talk about it, to analyze it, and to write it. The primary objective of the course is to discover poetry as the most expressive, most subtle, and most concise of the literary genres. Course work will include studies in the form and content of poetry, in styles of poetry, and in the emotions and ideas expressed in poetry.

GRAMMAR REVIEW AND DRILL (½ credit) Comprehensive Curriculum

Grammar Review and Drill begins with a study of the parts of sentences and continues with a study of the correct uses of parts of speech. Knowledge gained is then put to use in the writing of clear, concise sentences. Finally there is a unit on effective punctuation: correct uses of the period, comma, semicolon, and colon. Individual pupil progress is evaluated by giving periodic tests and quizzes. The purpose of the course is to provide a knowledge of basic grammar that may be necessary or helpful in college, business, or industry. This course may be used as a prerequisite for Business English II.

IMPACT ENGLISH (1 credit) Career Education Curriculum

The IMPACT English Program is a humanistic approach to developing the basic skills of reading, writing, and speaking by the use of various learning centers and activities. The major goals of the program are (1) to have students develop positive attitudes toward themselves, toward work, and toward authority; (2) to have students develop the internal motivation to stay in school and to become productive citizens; (3) to have students examine practical aspects of life, including securing jobs and getting along with others; and (4) to provide students opportunities to evaluate a number of career choices.

JOURNALISM I (½ credit) Academic Curriculum

Journalism I is the foundation course for students seriously interested in writing for the VIDETTE. The course emphasizes newspaper style, news writing, features writing, sports writing, headlining, copyreading, proofreading, and page make-up. Students are required to write a variety of articles illustrating the techniques studied. Writing is evaluated on its adherence to each particular journalistic model. Students are encouraged to submit their work for possible publication in the VIDETTE.

JOURANLISM II (½ credit) Academic Curriculum

While Journalism II affords students the opportunity to use skills learned in Journalism I, it emphasizes editorial and advanced features writing - the "why" aspect of journalism. Course content includes the mass media, propaganda, advertising, photography, financing, staff organization, and social responsibility. At the conclusion of this course, students are prepared to become candidates for editorships of the VIDETTE.

Prerequisite: JOURNALISM I

LITERATURE FROM OTHER CULTURES (½ credit)   Academic Curriculum

The primary goal of this course is to explore various social, economic, and philosophic ideas as they have developed through the literature of other cultures. Represented are Eastern and Western European, Hebraic, Black, Hispanic, and Indian literatures. Among ideas examined are romanticism, existentialism, Marxism, and Freudianism. Because the course emphasizes the development of ideas, evaluations of student progress will be accomplished through a series of composition assignments in which students will be required to relate attitudes and theories from the literature read.

MODERN GRAMMAR AND COMPOSITION (½ credit)   Academic - Comprehensive Curriculums

The linguistic approach to grammar and writing is used in this course to teach appropriate usage, correct grammar, and effective writing style. This approach will also lead the student to an increased understanding of the importance of language. Course content includes study of and experimentation with pidgin language and dialects, analysis of component parts of words, identification of parts of speech by form and function, recognition and uses of basic sentence patterns, and development of appropriate and effective writing styles. Grading will be based on accuracy and completeness of assignments, tests, and compositions.

MYSTERY AND DETECTIVE STORIES (½ credit)   Comprehensive Curriculum

Mystery and Detective Stories is a survey course of the literature of mystery, crime, and detection. The literature is sub-divided into such categories as the detective story, the police procedural story, the deductive reasoning story, the Gothic horror story, and others. Much of the course deals with the conflict between those who break the law and those who try to catch them. Beyond conflict, though, all the basic elements of a work of fiction are studied: setting, plot, characterization, complication, climax, denouement. The student will learn to identify these elements in the reading, to expand his vocabulary, and to read this type of story with greater understanding and appreciation. Quizzes and written and oral reports aid in grade evaluation, as does class discussion of the stories. Students will read approximately thirty stories and four novels.

MYTHIC MAN (1 English credit; 1 Social Studies credit)
Academic - Comprehensive Curriculums

Mythic Man is a two-semester course which meets for two periods a day, offering one credit in English and one credit in Social Studies. Because of the comprehensive nature of the course, Mythic Man may be used either to satisfy the World Cultures requirement or to give the student credit for a Social Studies elective. This multi-faceted humanities course will employ elements of art, literature, science, music, history, and philosophy to help the student discover truths about humankind in general and about himself in particular. Varied learning experiences will include large-group instruction, small-group discussions, individual projects, multi-media, field trips, and guest speakers. Because of the advanced reading level of much of the material in this course, students reading below grade level may experience difficulty in comprehending required reading matter.

MYTHOLOGY ($\frac{1}{2}$ credit) Academic - Comprehensive Curriculums

The objective of the course is to instill in students a sense of perspective on man's reasons for using his imagination to create myths; by reading and analyzing the repeating patterns of the mythmaking process, students will strengthen reading and writing skills while developing a perception of what it means to be human. Activities include daily discussions on the ideas embodied in myths, and individual and small-group studies. Requirements include the completion of study-guides coordinated with readings and an individual indepth study on an area of interest. Evaluation will be in the form of short quizzes and essays which analyze the themes of the course. Subject matter includes myths created by prehistoric man, the Greek and Roman peoples, the Scandanavians, and twentieth century man. Thematic focus centers on repeating patterns such as man's search for order and unity, truth, knowledge, perfection, and self-definition. Highlights include the study of the hero, both tragic and comic. Slide presentations, filmstrips, tapes, and records help to reinforce the themes that are studied.

NEWSPAPER PRODUCTION (1 credit) Academic Curriculum

Newspaper Production is an activities-oriented course in which students directly apply the skills acquired in Journalism I and II by assuming responsibility for editing, managing, and publishing the VIDETTE. Activities include assigning stories, copyreading, laying out pages, headlining, proofreading, securing advertising, and directing the subscription campaign. Evaluations are based upon the student's proficiency in carrying out assigned duties and on his contributions to the team effort.

Prerequisites: JOURNALISM I AND II AND ADVISOR APPROVAL

ORAL INTERPRETATION AND PERSUASION ($\frac{1}{2}$ credit) Academic - Comprehensive Curriculums

This course is designed to teach the student to communicate effectively. During the course the student will read and discuss ideas relating to effective communication; engage in communication games; participate in panel discussions, debates, and problem-solving group activities: plan and deliver speeches; and interpret and read drama, prose, and poetry. Grades will be based on evidence of improvement in communication techniques, content and delivery in speaking activities, and written critiques and quizzes. Students who wish to may participate in competitive oral interpretation with other schools in the Pennsylvania High School Speech League.

OVERCOMING READING DIFFICULTIES ($\frac{1}{2}$ credit) Reading - Comprehensive Curriculums

Students who have been assigned to Building Reading Skills I or II may be assigned to this course for further reading improvement. The course may also be elected by students in grades 10 and 11. The primary objectives of the course are to improve word recognition, understanding of word meanings, study skills, and enjoyment of reading. Activities will include both group and individual work to expand vocabulary, increase comprehension, and develop the ability to evaluate material in terms of the student's own background of experience. Much time will also be spent in developing reading skills necessary for after-school hours and for adult daily living. Activities include: following written directions; reading newspapers, magazines, and books; using radio and television schedules, telephone directories, menus, maps, graphs, and tables: and using dictionaries and other reference books.

PAPERBACKS FOR PLEASURE (½ credit) Comprehensive Curriculum

The purpose of the course is to offer opportunity for students to read books of their own choice within categories designed to broaden the base of student interest. Students are expected to exercise self-discipline in these areas: selection of books on or above proven reading level: completion of the reading of each book within an assigned schedule: reading comprehension measured by reports, verbal and non-verbal. All students are required to complete the reading and reporting of ten books. Students with expectations for an A grade are required to read additional books and to choose books on the college preparatory level. Categories include human love and compassion, conflict and violence, the world of nature, wonder and beauty, unusual people, a fantastic place, heroes and legend, and American youth.

PLAY PRODUCTION (½ credit) Academic - Comprehensive Curriculums

Play Production provides scheduled class time, instruction, and credit for students who work on production aspects of the Dramatic Arts Program offerings throughout the year. To earn credit, students must actively participate in set design and construction or on lighting, makeup, publicity, property, or costume committees. Class work is extended into after-school and evening work, and students approved for this course must be willing to spend this additional time. Participation on production committees for school plays and musicals is not limited to those enrolled in Play Production for credit. Students must secure the approval of the teacher before electing this course.

Prerequisite: TEACHER APPROVAL

READING IMPROVEMENT (½ credit) Comprehensive Curriculum

Students who want to improve their vocabulary and comprehension skills for scholastic success or improved job opportunities will benefit from this course. It will also be extremely helpful as a preparatory course for Speed Reading and Vocabulary Development. The objectives are to refine comprehension skills and to expand vocabulary. Students will be involved in group activities and individual work designed to meet these goals. Vocabulary workbooks, comprehension exercises, word games, and paperback books will be utilized in this course.

READING PLAYS (½ credit) Comprehensive Curriculum

Drama is the literary form that most nearly approximates life. Somewhere in drama there is a character whose life is a mirror reflection of your own. Somewhere in drama there is a conflict or problem identical to one you are now or you will be experiencing. This course is designed to show you how plays can be read most accurately and, consequently understood most fully through a study of plot structure, characterization, setting, atmosphere, symbolism, tone, and vocabulary. The course will combine both oral and written work, although an emphasis will be placed on oral interpretations of plays. Two reports on plays read independently by each student outside of class will be required in the course. Finally, students will be evaluated according to their in-class oral readings of plays as well as on the merits of required responses to various plays.

SCIENCE FICTION (½ credit) Comprehensive Curriculum

What will happen to our civilization ten years from now? One hundred? One hundred thousand? Science Fiction attempts to prophesy the future from a careful projection of the way man and his technology are heading now. The subject matter of this course ranges from alien worlds to different dimensions, from strange mutations to World War III. The course includes extensive reading, quizzing, and discussing of short stories from two texts, as well as the reading of a novel, a play, and outside works. Occasional writing assignments may be expected. By the end of the course, each student is encouraged to try his hand at a short science fiction story.

SPEECH AND DEBATE (½ credit) Academic Curriculum

Speech and Debate is designed for students with a serious interest in writing and presenting formal speeches and in engaging in formal team debate. In the course of preparing speeches and debates, students will develop skills in organization, research, analysis, logic, and oral presentation. Students will be encouraged to participate actively in extra-curricular competitive speech and debate with other schools in the Pennsylvania High School Speech League.

SPEED READING AND VOCABULARY DEVELOPMENT (½ credit) Academic Curriculum

College-bound students and those students planning to enter the commercial fields will find this course very valuable. The primary objectives of this course are to improve each individual's reading rate and to increase his ability to comprehend what is read. Vocabulary development will be an integral part of this course. Through an analysis of the structure of words, an understanding of spelling changes that occur in the formation of certain derivations, and a study of the etymology of words, meaning can often be derived. A broad, extensive vocabulary is necessary to improve speed and maintain comprehension. This course will encourage each student to become a more critical reader and to realize that different purposes for reading require different approaches, skills, and speeds.

SPORTS LITERATURE (½ credit) Comprehensive Curriculum

Although Sports Literature limits its content to the medium of sports, it is a literature course which provides studies in the novel, the short story, poetry, and essay. Students will read, analyze, and discuss two novels, two collections of short stories, numerous resources of poetry, and major news publications. Students can expect to write occasional paragraphs and essays and to give oral evaluations of the literature.

STUDY OF THE SHORT STORY (½ credit) Academic Curriculum

This course analyzes the development, form, and content of the short story. Class activities include the reading of a variety of short stories; a study of writing methods, character development, and plot structure; the critical discussion of stories; and independent reading of criticisms and stories. Evaluation is through a series of unit tests and quizzes. A required project at the completion of the course is the writing of an original short story.

YEARBOOK PRODUCTION (1 credit) Academic Curriculum

This one year course is designed to give a student practical experience in actually planning and compiling the largest student publication, the ECHO. Each student will be required to participate in mapping the theme, content, and impact of the various sections of the book. Throughout the course various seminars are offered concerning the mechanics of publication: management, layout design, photography, finances, bookkeeping, proofreading, and distribution. The organization of the staff is accomplished through the student/advisor selection of editors. This course will be valuable to anyone who is interested in the actual publication mechanics involved in printing and to anyone sincerely interested in participation in a creative team effort. Student inclusion in the class is subject to the approval of the advisor.

Prerequisite: ADVISOR APPROVAL

JUNIOR RISE (IPI) ENGLISH (1 credit) Comprehensive Curriculum

The IPI English program for juniors is designed for students who are interested in pursuing units of study independently. Students who best succeed in IPI are those who can assume the responsibility for their own learning and who have enough self-discipline to study without teacher pressure. Course content includes programs in poetry, the short novel, composition, and the structure of English. Each student may begin his studies in any one of these areas and pursue that area at his own rate. Programs are evaluated upon completion in student-teacher conferences. Consideration in grading is given to the quality of the completed program, the amount of time taken to complete the program, diligence in the pursuit of independent study, and the relationship between the student's ability and the work he has produced. During the second semester, students who have indicated that they are successful in independent study may devise their own programs of study in some area of the language arts.

SENIOR RISE (IPI) ENGLISH (1 credit) Academic - Comprehensive Curriculums

Senior IPI English is designed for the student who enjoys working on an individual, self-disciplined basis. Printed instruction sheets will guide the student's study of the short stories, poems, novels, essays, and dramas of the Western world. Written and/or oral answers of a factual, philosophical, analytical, or interpretative nature will be required for each program of study. Through individual conferences with the instructor, the student can obtain the assistance needed for the completion of required or original work. Grades will be based on both the quantity and the quality of each student's work. Students are not graded on a competitive basis.

COMPREHENSIVE ENGLISH (1 credit) Comprehensive Curriculum

Comprehensive English is the required English course for all sophomores who elect the Comprehensive and Business Education Curriculums. It is also required of all students not retained in the Reading Curriculum. The course provides a broad spectrum of language arts activities, with heavy emphasis on composition and on multi-ethnic, multi-genre literature.

ADVANCED PLACEMENT BRITISH LITERATURE (1 credit) Academic Curriculum

Course of study available September 1979

Course Description - Advanced Composition is the "honors" writing course, providing individualized instruction, critical analysis, and editorial comment for gifted writers. The focus of the course will be the consideration of speaking voice, audience, content, purpose, and effect. The course will be presented in a workshop/seminar approach, with emphasis on the students' own works. Course content will be provided largely by the writings of the students, as it is expected that students electing this course provide a portfolio of works completed or in progress. Writing models of major authors will be presented for study in style, voice, awareness of audience, content, and purpose. The ultimate goal of each student should be to produce manuscripts suitable for publication in appropriate print media or for submission in appropriate writing competitions.

Course Competencies - Mastery of the material in this course should enable the student to :

1. Demonstrate an awareness of the "speaking voice" in a piece of writing.
2. Demonstrate an awareness of the importance of considering the audience for whom an author is writing.
3. Demonstrate an awareness of the importance of having a specific purpose for writing.
4. Demonstrate an awareness of effect in a piece of writing.
5. Demonstrate an awareness of the relationship among content, speaking voice, audience, purpose, and effect in a piece of writing.
6. Demonstrate skills in critical analysis of writing.
7. Demonstrate skills in proofreading and editing.
8. Demonstrate an awareness of a variety of writing styles.
9. Demonstrate mastery of appropriate manuscript forms.
10. Demonstrate skills in the planning of writing.
11. Demonstrate a sense of word choice and an extensive writing vocabulary.
12. Demonstrate an awareness of the forms for technical and scientific writing.
13. Overcome stylistic weaknesses such as use of cliches and trite or hackneyed expressions, unnecessary or ineffectiveness repetitions, wordiness, unintentional overstatement or understatement, lack of parallelism, inappropriate diction, and cacaphonous word choices.
14. Use a reference library efficiently.

Students will work toward mastery of these competencies through a variety of opportunities to refine their works by constant revision utilizing the study of accepted models of excellent writing, by frequent consultation with the instructor, by comments and criticism of fellow classmates, and by application of critical analyses. Regardless of the mode in which a student is writing (essay, poem, short story, monograph, play, novella), each work will be refined to its highest possible form.

Methods of Evaluation - The Guidelines for Evaluating Student Writing found with the Sequential Composition Program in the McCaskey English Program notebook will give the teacher of Advanced Composition a general philosophy for evaluation. However, because of the individualized nature of this course and because of the variety of modes of writing in progress at any time, the teacher may wish to use methods for evaluating and grading that employ more specific criteria.

The initial assignment in Advanced Composition is for each student to select from his or her portfolio a previously written work to restudy, to rethink, and to rewrite. This process may entail further research, discussion with the instructor, or the utilization of other resource persons. This assignment should be evaluated on overall improvement. Beginning with this assignment, the teacher should keep anecdotal records of all conferences and continue to keep such records on the various projects throughout the term. The Student Composition Profile Folder will be useful to this end. A contract agreement for assignments and revisions may be instituted. Although final drafts may be graded numerically, term grades should also reflect the student's progress as it relates to his potential.

Class assignments will be graded according to their type. For essays, the evaluation procedure will be as follows: Each essay assigned in the course will be evaluated in the following form: The total point value to the student will be 100 points, which will be translated into a letter grade according to the following formula: 100 - 90 = A; 89 - 80 = B; 79 - 70 = C; 69 - 60 = D; 59 - = F.

Essay Evaluation

1. Achievement of Purpose (20 points possible) - Criteria: clearly stated in beginning; concept developed somewhat in introduction; purpose achieved

2. Content (20 points possible) - Criteria: interesting ideas presented and developed clearly; ideas not merely touched upon; discussion of ideas rather than mere retelling of events

3. Organization (20 points possible) - Criteria: apparent introduction, body, and conclusion; apparent sequence

4. Expression of Ideas (20 points possible) - Criteria: specific details to support statements and ideas; appropriate word choices; evidence of logic; sufficient research

5. Mechanics (20 points possible) - Criteria: clear, concise, smooth wording; absence of spelling, punctuation, usage errors; avoidance of cliches; evidence of proofreading

Short stories, monographs, narratives, and subjective descriptions will be evaluated in much the same way. Poetry will be evaluated on its effectiveness of meter, imagery, connotation and denotation, literary devices, message, and use of language.

Sample Assignment for Narration and Description in an Essay of Opinion:

> You are not born with opinions; you acquire them. Two common ways of forming opinions are through experiencing events and through observing conditions in the world around you. When you express and support an opinion in writing, narration may be needed to tell about events you have experienced; the conditions you have observed may call for description.
>
> Write an essay of opinion about the appearance of a village, a city, or a state through which you have travelled. Using a slight narrative framework, include descriptive details to form and support your opinion. Your opinion may be favorable as well as unfavorable.

Course Content

I. Presentation and discussion of course competencies; definitions of terms, elucidation

   A. Activities - the following selections from the text should be analyzed in terms of speaking voice, awareness of audience, content purpose, and effect.

      1. "Kilimanjaro!" - James R. Ullman

      2. "The Creative Process" - James Baldwin

      3. "A Report in Spring" - E. B. White

   B. Strategies

      1. Throughout each of these selections, a list of figurative devices will be kept for discussion. Similes and metaphors especially will be noted. After reading these selections, students will be assigned a single paragraph in which they should describe some natural wonder or fantastic human creation, imitating the style of Ullman, Baldwin, or White.

      2. Stylistic differences in Baldwin, White, and Ullman should be noted and discussed: verb choice, personal involvement, sentence type and length, phraseology, enotion, logic, imagery, etc.

II. Revision according to course competencies

   A. Activities

      1. Each student will select from his or her portfolio a previously

written paper to be analyzed stylistically, grammatically, and thematically.

2. Students will work individually on this activity for approximately three days. Students may consult with other members of the class before submitting the revision to the teacher.

B. Strategies

1. Each student will confer individually with the teacher on his or her progress on this revision. Specific references to texts will be made to clarify problems encountered. The teacher will also attempt to find the basic interests of the students in regard to writing and publication to attempt to locate individual resource material. Further revision, if necessary, will take place at this time.

III. Descriptive Model Study

A. Material for reading, discussing, and analyzing

1. "Three Boys" - John Updike
2. "A Winter Treat" - Laurie Lee
3. "The Turtle" - John Steinbeck
4. "First Observations" - Jane Goodall

B. Activities

1. Students will write a short paragraph projecting Steinbeck's descriptive method to the sight of three small children trying to cross a busy city street.

2. Students will be called upon to note the differences between subjective description and objective description as seen in the models analyzed.

3. Any obvious problems with descriptive form in student paragraphs may necessitate further reference to the text: Model 26, Conveying a Dominant Impression and Models 29 and 30, Appealing to Several Senses.

C. Strategies

1. The teacher will serve as moderator in class discussions of descriptive models.

2. The class may be divided into small groups for the study of literary devices, each group studying one of the models and reporting to the class.

3. Descriptive writings of the students will be read, discussed, and analyzed by the class. Students will be encouraged to react on both subjective and objective levels.

4. Any student who has a descriptive work in his or her portfolio should be encouraged to develop it at this point. This strategy should be used throughout the course.

5. Grammatical errors in student writings should be reviewed orally with the class. The teacher might wish to use the exercises from the text, pp. 82 - 90, to supplement review.

IV. Narratives

A. Material for reading, discussing, analyzing

1. Skills of Narration, Model 38

2. Using Narrative Details, Model 40

3. Using Dialogue, Models 41, 42

4. Point of View, Models 44, 45, 46

5. "Araby" - James Joyce

6. "A Worn Path" - Eudora Welty

B. Activities

1. Any student who has a narrative to revise or an idea to develop will be encouraged to do so at this time. Intensive teacher/student conferences will take place to strengthen emotion, point of view, point of emphasis, and all descriptive elements.

2. Students will review each model and its corresponding exercises in class with teacher guidance.

3. Students will write the following assignment or one similar:

Think of a tradition, ritual, or custom followed in your home; then write a narrative based on one particular observance of it. Employ all of the narrative skills. Select key elements carefully, choose effective details, use dialogue, and include appropriate description.

C. Strategies

1. Using the chalkboard, analyze any one of the models in terms of speaking voice, point of view, sensory impressions, and word choice.

2. Assign students to small groups to develop several in-class narratives: humorous, emotional, and descriptive.

V. Exposition

A. Material for reading, discussing, analyzing

1. "Living With the Natives of Melanesia" - Margaret Mead
2. "Dawn Over Zero" - William L. Lawrence
3. "The Bird and the Machine" - Loren C. Eisley
4. Lesson 22, Combining Expository Techniques

B. Activities

1. Any expository composition in need of revision will be studied and rewritten at this point using the techniques presented in this unit.
2. Each student will begin a major expository composition to demonstrate competency in the form. The length of this composition will be dictated by the subject matter. Preferably this assignment will conform to the requirements for an appropriate publication or contest.

C. Strategies

1. Sentence Skills, pp. 189-96, should be presented and discussed for its illumination of common grammatical errors in exposition.
2. Students will be encouraged to present their expository compositions before the class for discussion, comment, and criticism.
3. Course competencies will be re-emphasized to strengthen the thrust of the compositions.
4. Any student interested in writing a technically styled exposition will be instructed at this point according to the Scientific American Style Sheet, 1976. An alternative text for exposition on economics/government is the U. S. Government Manual on Form, 1975.

VI. Opinion, Argument, Persuasion

A. Material for reading, discussing, analyzing

1. "Who Am I" - Marya Mannes
2. "Two Stories" - The New Yorker
3. "Miss Brill" - Katharine Mansfield
4. "Invisible Death" - Clark C. Van Fleet

B. Activities

1. Any student who has a persuasive or argumentative essay in his portfolio whould revise it at this point to its best form using the principles taught in this section.

2. Using Van Fleet's "Invisible Death" as a model, each student will write an essay describing a blighted area in Lancaster City or in Lancaster County. Possibilities here will include comparisons, contrasts, and solutions for rehabilitation.

C. Strategies

1. Individual conferences will be held to discuss each student's progress in the course and to determine course grades.

2. School and community resourse persons with journalistic expertise will address the class on the fine points of writing a statement (or editorial) of persuasion or argument.

Because this course is designed to give gifted writers an opportunity to sharpen existing writing skills with readily available editorial comment and an environment conducive to thoughtful writing, there will be ample opportunity for intensive independent study. This study will come to fruition in the form of poems, short stories, narratives, monologues, descriptive essays, plays, or whatever other approved form the student chooses. The outlined course content represents the material and activities that will be covered by the entire class. The relative brevity of these units will allow ample time for teacher/student conferences, library research, and independent study. The resources of the community in the form of college libraries and professional staff, as well as professional writers, will be utilized wherever applicable.

Required Texts

Guth, Haus. Editor. The Writer at Work. New York: McGraw-Hill Book Company, 1971.

Warriner, John. Advanced Composition: A Book of Models for Writing. New York: Harcourt Brace Jovanovich, 1977.

Warriner, John. Editor. Composition: Models and Exercises. New York: Harcourt Brace Jovanovich, 1977.

Supplemental Text

Kierzik, John M., and Walker Gibson. Editors. The Macmillan Handbook of English. Fifth Edition. New York: The Macmillan Company, 1956.

Course Description - The lives of Americans have always been influenced by social and economic conditions. A study of American Literature I will show the effects of conditions throughout the development of the American culture, will provide a knowledge of the country and its people, and will develop an appreciation of our rich heritage. American Literature I is a chronological survey course in the lives and works of selected men and women of letters whose philosophies, themes, and styles reflect the heritage and changing culture of America through the late nineteenth century. Representative works of Puritanism, Classicism, and Romanticism will be studied. The course further includes multi-ethnic studies, essays, folklore, and legend. The goal of the course is to understand life and thought in the United States through the writings of representatives of various periods of American development.

Pre-requisites - American Literature I is an academic course for college-bound and/or highly motivated students in grades 10, 11, and 12. These students should be able to read at or above grade level, participate in class discussions, write essay-type answers, show competence in short answer quizzes, and analyze and criticize philosophies and literary techniques.

I. Unit I - The Beginnings of the American Tradition (1600 - 1800)

  A. Competencies - Mastery of this material should enable the student to:

    1. Compare and contrast deCrevecoer's and Steinbeck's two questions: "What does it mean to be an American?" and "What is America's destiny?"

    2. Compare and contrast conditions of life in this period, especially the different conditions in which the Puritans and Cavaliers worshipped, thought, wrote, and acted.

    3. Evaluate Benjamin Franklin as a pivotal figure in this period and view him as the compromise between the Puritan and Cavalier traditions, the first truly American representative of the American ideal.

    4. Evaluate the personalized subject matter and poetic techniques of Anne Bradstreet and Edward Taylor.

    5. Compare and contrast the rhetorical styles of Patrick Henry and Thomas Paine.

    6. Compare and contrast the revolutionary prose and poetry of Patrick Henry, Thomas Paine, Philip Freneau, George Washington, and Thomas Jefferson.

  B. Content - Introduction, The Beginnings of the American Tradition

    1. St. John de Crevecoeur - "What Is an American?"

    2. John Steinbeck - "What's Happening to America?"

    3. John Smith - "Pocahontas"

4. William Bradford - from Of Plymouth Plantation

5. Anne Bradstreet - "To My Dear and Loving Husband"
   "Some Verses on the Burning of Our House"

6. Edward Taylor - "Meditation Six"
   "The Experience"

7. William Byrd - from The History of the Dividing Line

8. Jonathan Edwards - from "Sinners in the Hands of an Angry God"
   Address to Sarah Pierrepont

9. Sarah Kimble Knight - "A Journey from Boston to New York"

10. Benjamin Franklin - from his Autobiography
    from Poor Richard's Almanac

11. Patrick Henry - "Speech in the Virginia Convention"

12. Thomas Paine - The Crisis, Number I

13. Philip Freneau - "Ode"
    "The Wild Honeysuckle"
    from "The American Village"
    "To the Memory of the Brave Americans"

14. George Washington - "The Farewell Address"

15. Phillis Wheatly - "His Excellency, George Washington"
    "Liberty and Peace"

16. Thomas Jefferson - "Letter to Thomas Jefferson Randolph"

C. Strategies

1. View filmstrip - "The American Spirit in Literature"

2. View two filmstrips - "From Colony to Country"

3. Use record "Many Voices, I" for oratorical, persuasive techniques of Patrick Henry and Thomas Paine.

4. Lecture on differences in purpose, life style, and attitude of Cavaliers and Puritans.

5. Lecture on the basic philosophy of classicism in American literature and how this philosophy affected the works of Jefferson, Washington, Paine, and Henry.

D. Activities

1. Nightly reading assignments

2. Pop quizzes
3. Oral interpretation of poetry and prose
4. Critical viewing of filmstrips for the purpose of writing about perceptions gained
5. Listening to record excerpts of poetry and prose for enrichment
6. Panel discussion of differences of point of view and purpose of Cavaliers, Puritans, and Classical writers

. Unit II - Folklore, Legends, and Early Men of Letters (1800-1830)

A. Competencies - Mastery of this material should enable the student to:

1. Assess the nature and extent of America's early literary awakening.
2. Evaluate the "romantic" concept of nature in William Cullen Bryant's poetry.
3. Evaluate Washington Irving's humor, "Americanism," and romantic writing style.
4. Judge Edgar Allan Poe as a major poet, short story writer, and critic.
5. Interpret poetry orally, with understanding and self-confidence.
6. Define and recognize examples of onomatopoeia, alliteration, assonance, and consonance.
7. Compare and contrast the differences in style, definition, and purpose between American literature and American folklore.
8. Evaluate the relevance of mountain men and keel boatmen in America's westward movement.
9. Define and identify exaggeration, tall tale, and local color qualities found in the folklore hero stories of the West.
10. Validate Webster's argument concerning America's need for her own dictionary.

B. Content - Introduction, Folklore, Legends, and Early Men of Letters

1. Washington Irving - "The Devil and Tom Walker"
   "The Author's Account of Himself"
2. Frederick Douglass - "A Child's Reasoning"
3. William Cullen Bryant - "To a Waterfowl"
   "Thanatopsis"
   "I Broke the Spell That Held Me Long"

4. Stanley Vestal - "John Colter's Race for Life"

5. Hiram Martin Chittenden - "The Miraculous Escape of Hugh Glass"

6. Walter Blair - "Mike Fink, Mountain Man in the Far West"

7. Noah Webster - "The Need for an American Dictionary"

8. Edgar Allan Poe - "Theory of the Short Story"
   "The Poetic Principle"
   "Ms. Found in a Bottle"
   "The Fall of the House of Usher"
   "To Helen"
   "The Bells"
   "The Raven"

C. Strategies

1. Review the purpose for the tall tale and discuss the literary techniques of humor used in this type of folk literature.

2. Listen to record "American Tall Tales."

3. Lecture on basic differences in definition, purpose, and style in American literature and American folklore.

4. View filmstrip - "That Strange Mr. Poe"

5. Lecture on the basic philosophy of Romanticism in American literature.

6. View filmstrip - "The American Humorists"

D. Activities

1. Nightly reading assignments

2. Pop quizzes

3. Oral interpretation of poetry and prose

4. Critical viewing of filmstrips and careful listening to records for enrichment purposes and writing assignments.

5. Periods of sustained silent reading followed by oral and written responses to the literature read

III. Unit III - The Flowering of New England and the Beginning Move Westward

A. Competencies - Mastery of this material should enable the student to:

1. Evaluate the social, cultural, economic, and educational reasons for the "flowering" of New England.

2. Define the "Brahmin" and transcendental philosophies of Ralph Waldo Emerson and Henry David Thoreau.

3. Identify the "fireside poets" and evaluate their subject matter, language, and individual styles.

4. Contrast the point of view of the dissenters, Hawthorne and Melville, with that of the transcendentalists.

5. Define and identify the techniques of simile, personfication, and other images in the writings of authors studied.

6. Evaluate the literary style, editorializing, and oratory of Frederick Douglass as a pre-Civil War Negro spokesman for the abolition of slavery.

7. Evaluate the historical reasons for the Westward movement.

8. Compare and contrast the folklore, legends, tall tales, and poetry of the Westward movement.

B. Content - Introduction, The Flowering of New England and the Beginnings of the Move Westward

1. Erwin N. Thompson - "The Whitman Mission"

2. (Emigrant Ballad) - "Root, Hog, or Die"

3. Ralph Waldo Emerson - "Hamatreya"
   "Brahma"
   "The Concord Hymn"
   "Voluntaries III"
   "The American Scholar"

4. Henry David Thoreau - Walden

5. Frederick Douglass - "Position of the Government Toward Slavery"

6. C. F. McGlashan - "The History of the Donner Party, Lewis Keseberg's Statement"

7. Mrs. T. B. H. Stenhouse - "Hand-Cart Pioneers"

8. Timothy Flint - "Backwoodsmen of the West"

9. (Gold Rush Ballad) - "Sweet Betsy from Pike"

10. James H. Carson - "A Miner's Burial"
    "Early Discoveries of Gold, etc."

11. Nathaniel Hawthorne - The Scarlet Letter
    "Dr. Heidegger's Experiment"
    "The Minister's Black Veil"

12. Herman Melville - "Hawthorne and His Moses"
    "Bartleby the Scrivener"
    Billy Budd

13. Henry Wadsworth Longfellow - "Skeleton in Armor"
    "The Tide Rises, the Tide Falls"
    "Arsenal at Springfield"
    "Divinia Commedia"

14. Oliver Wendell Holmes - "The Height of the Ridiculous"
    "The Chambered Nautilus"
    "Contentment"

15. John Greenleaf Whittier - from Snowbound

16. James Russel Lowell - "The Courtin'"
    "Fable for Critics"

C. Strategies

1. View filmstrip - "New England"
2. View filmstrip - "Emerson's New England"
3. View filmstrip - "An Interview with Henry David Thoreau"
4. View filmstrip - "Nathaniel Hawthorne: The Man and His Works"
5. View filmstrip - "The Frontier"
6. View filmstrip - "Herman Melville"
7. Lecture on contrasting points of view of the transcendentalists and the dissenters.
8. Discuss relationship of folklore to the Westward movement.

D. Activities

1. Nightly reading assignments
2. Pop quizzes
3. Panel discussion concerning folklore traits of local color, humor, and exaggeration
4. Oral interpretation of poetry
5. Critical viewing of filmstrips
6. Periods of sustained silent reading followed by interpretative and analytical responses to the literature read
7. Use of IMC facilities for enrichment projects

V. Unit IV - Tragedy and Renewal and Further Expansion Westward (1860 - 1880)

A. Competencies - Mastery of this material should enable the student to:

1. Identify the new and traditional elements in Walt Whitman's poetry as well as the symbolism and "catalogue method."
2. Define elegy and cite examples of its application in Whitman's poetry.
3. Define free verse and analyze its stylistic devices as found in the poetry of Whitman and Carl Sandburg.
4. Define local color and identify its uses in the short stories of Bret Harte and Mark Twain.
5. Identify humor and irony in the dialogue of Twain.
6. Compare and contrast the prose styles found in the letters of Abraham Lincoln and Robert E. Lee.
7. Identify the poetic qualities of rhythm, sound, stanza, patterns, and imagery in Timrod's poetry.
8. Evaluate the use of humor in the works of David Locke and Mark Twain and determine why this humor was used in such a sad theme as man's inhumanity to man in times of war.
9. Compare and contrast the use of exaggeration, irony, and understatement in the stories of the folk heroes of the West.
10. Evaluate the themes, style, and organization structure of The Adventures of Huckleberry Finn.
11. Analyze Emily Dickinson's poetry for its imagery, conciseness, and diction.

B. Content - Introduction, Tragedy and Renewal and Further Expansion Westward

1. Abraham Lincoln - "Letter to Mrs. Bixby"
   "The Second Inaugural Address"
   "The Gettysburg Address"
   "Letter to General Joseph Hooker"
2. Robert E. Lee - "Letter to His Son"
   "Farewell to the Army of Northern Virginia"
3. Henry Timrod - "Ode on the Confederate Dead"
   "Charleston"
4. David Ross Locke - "Nasby Shows Why He Should Not Be Drafted"
5. Emily Dickinson - "This Is My Letter"
   "Success"
   "I'll Tell You How the Sun Rose"
   "The Soul Selects Her Own Society"

"Some Keep the Sabbath"
"What Is - 'Paradise' -"
"Because I Could Not Stop for Death"
"There Is No Frigate Like a Book"
"I Died for Beauty"
"If You Were Coming in the Fall"
"A Bird Came Down the Walk"

6. Van Wyck Brooks - "Emily Dickinson"

7. Walt Whitman - "Song of Myself"
   "Mannahatta"
   "When I Heard the Learned Astronomer"
   "Beat! Beat! Drums"
   "When Lilacs Last in the Dooryard Bloomed"
   from "Specimen Days"
   "My Tribute to Four Poets"

8. Carl Sandburg - "The Funeral Train"

9. Colonel Henry Inman and Colonel William F. Cody - "Pony Express"

10. G. Ezra Dane - "Black Bart, the PO 8"

11. James B. Gillett - "Sam Bass and His Train Robber Gang"

12. John W. Poe - "The Death of Billy the Kid"

13. William Elsey Connelley - "Wild Bill - Marshall of Abilene"

14. J. Evelts Haley - "Managing a Trail Herd"

15. Andy Adams - "A Near Disaster"

16. Walter Blair - "Pecos Bill, King of the Texas Cowboys"

17. Bret Harte - "The Outcasts of Poker Flat"
    "Plain Language from Truthful James"

18. Mark Twain - "The Buffalo That Climbed a Tree"
    "The Public Reading"
    "The Private History of a Campaign That Failed"
    "Flush Times in Virginia City"
    "Learning the River"
    The Adventures of Huckleberry Finn

19. Henry Nash Smith - "Mark Twain's The Adventures of Huckleberry Finn"

C. Strategies

1. View filmstrip - "Whitman"

2. Listen to record - "Emily Dickinson's Poetry and Letters"

3. Discuss Emily Dickinson's life style and evaluate how this life style affected her poetry.
4. Listen to record - Bret Harte: "The Luck of Roaring Camp"
5. View filmstrip - "The American Humorists"
6. View filmstrip - "Uncle Mark"
7. View filmstrip - "The South"
8. Listen to record - "Mark Twain Tonight"
9. Lecture on democratic ideals of Whitman, Lincoln, and Twain.

D. Activities

1. Nightly reading assignments
2. Pop quizzes
3. Oral interpretations of poetry and prose
4. Critical viewing of filmstrips and critical listening to records
5. Use of IMC facilities for enrichment projects
6. Periods of sustained silent reading followed by oral and written analytical and interpretative responses
7. Panel discussion on Civil War poetry and prose

V. Methods of Evaluation

A. Teachers are free to determine frequency and types of evaluations (quizzes, objective unit tests, essays). However, all testing should evaluate mastery of stated competencies.

B. Objective quizzes and tests should utilize a variety of kinds of test items (multiple choice, matching, true-false) and should test for a variety of levels of understanding (recall, interpretation, analysis, synthesis).

C. Objective quizzes and tests should be graded according to the following percentages: 90% - 100% = A; 80% - 89% = B; 70% - 79% = C; 60% - 69% = D; 59% - = F.

D. Essays should be evaluated according to Guidelines for Evaluating Student Writing, found with the Sequential Composition Program in the McCaskey English Program notebook.

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Clemens, Samuel. The Adventures of Huckleberry Finn. Edited by Dora V. Smith, et al. New York: Macmillan Company, 1961.

Early, James, et al. Editors. Adventures in American Literature. New York: Harcourt Brace and World, Incorporated, 1968.

Hawthorne, Nathaniel. The Scarlet Letter. Edited by Kenneth S. Lynn and Arno Jewitt. Boston: Houghton, Mifflin Company, 1963.

Massey, John K. The Comic Spirit in America. New York: Charles Scribner's Sons, 1969.

Melville, Herman. Billy Budd, Foretopman. New York: Bantam Pathfinders, 1965.

Pappas, Martha R. Editor. Heroes of the American West. New York: Charles Scribner's Sons, 1969.

Smith, Dora V., et al. Editors. The American Experience: Nonfiction. New York: The Macmillan Company, 1968.

_______________ The American Experience: Poetry. New York: The Macmillan Company, 1968.

Thoreau, Henry David. Walden. Edited by Kenneth S. Lynn and Arno Jewett. Boston: Houghton, Mifflin Company, 1964.

IMC RESOURCES

The American Humorists (FSS 817) - filmstrip and record

The Frontier (FS 810) - filmstrip and teaching guide

New England (FS 810) - filmstrip and teaching guide

The South (FS 810) - filmstrip and teaching guide

Concord: A Nation's Conscience (FSS 810) - filmstrip, teaching guide, and record

From Colony to Country (FSS 810) - 2 filmstrips, 2 cassettes, and teaching guide

An Interview with Henry David Thoreau (FSS 810) - filmstrip, record, and teaching guide

Walt Whitman (FSS 810) - filmstrip, teaching guide, and cassette

Melville (FSS 810) - filmstrip, teaching guide, and cassette

Edgar Allan Poe (FSS 810) - filmstrip, teaching guide, and cassette

American Spirit in Literature (FS 810.9) - filmstrip and teaching guide

Emerson's New England (FS 917.44E) - filmstrip

American Literature (FS 810) - filmstrip and teaching guide

American Folktales, John Henry and Joe Magerac (REC 398) - record

American Tall Tales, Mike Fink and Stormalong (REC 398.2) - record

American Tall Tales, Davey Crockett and Pecos Bill (REC 398.S2) - record

Emily Dickinson's Poetry and Letters (REC 811) - record

Many Voices I and II - records

Moby Dick - record

Nathaniel Hawthorne - 2 records

Mark Twain Tonight - record

The Scarlet Letter (FSS 813) - videotape

The Adventures of Huckleberry Finn (VT 810.9) - videotape

Edgar Allan Poe: Tales of Terror (REC 810) - record

Abraham Lincoln, A Reading by Carl Sandburg - record

Edgar Allan Poe's Poetry and Short Stories - record

Stories of Mark Twain - record

John Brown's Body - record

Course Description - American Literature II picks up the study of our national literature at the advent of Realism and continues an in-depth analysis through contemporary writing. American Literature II is a chronological survey course in the lives of selected men and women of letters whose philosophies, writing styles, and themes reflect the changing heritage and changing culture of America through the late twentieth century. Representative short stories, essays, letters, novels, drama, and poetry will be studied. The course further includes multi-ethnic studies of folklore and legends. The goal of the course is to understand life and thought in the United States today and to comprehend how and why we have arrived at this stage of thought and action in our national literature.

Pre-requisites - American Literature I. American Literature II is an academic course for college-bound and/or highly motivated students in grades 10, 11, and 12. These students should be able to read at or above grade level, participate in class discussions, write essay-type answers, show competence in short answer quizzes, and analyze and criticize philosophies and literary techniques.

I. Unit I - The Closing of the American Frontier and the Triumph of Realism (1880 - 1900)

A. Competencies - Mastery of this material should enable the student to:

1. Define and identify Romanticism, Realism, and Naturalism.

2. Evaluate Stephen Crane's use of imagery, color, anonymity, and role-playing as literary techniques in The Red Badge of Courage.

3. Recognize and analyze Crane's use of romantic, naturalistic, and realistic characteristics.

4. Analyze Henry James' objective, psychological, and critical intricasies of character development in "The Reform Ladies."

5. Recognize O. Henry's influence on the American short story and estimate his "perfecting" the short story form with short, descriptive constructions as well as with ironic endings.

6. Judge William Dean Howells' important literary attitudes in his essay "Criticism and Fiction."

7. Assess the literary value of the literature concerning the closing of the American frontier and discuss the importance of this event.

B. Content - Introduction, The Closing of the American Frontier and the Triumph of Realism

1. John W. Poe - "The Death of Billy the Kid"

2. Andy Adams - "A Near Disaster"

3. Special Dispatch to the Globe Democrat

4. Harold Preece - "Plow Fever: Billy McGenty"

5. William Dean Howells - "Criticism and Fiction"

6. Stephen Crane - The Red Badge of Courage
   "War Is Kind"
   "Think As I Think"
   "A Newspaper"
   "Truth"
   "Once There Came a Man"
   "The Open Boat"

7. Willa Cather - "The Sculptor's Funeral"

8. O' Henry - "Mammon and the Archer"

9. Henry James - "The Reform Ladies"

C. Strategies

1. View filmstrip - The Red Badge of Courage

2. View filmstrip - "Cather's Pioneers"

3. Lecture on the psychological effect the closing of the American frontier (1890) had on our culture as well as on our literature.

4. Discuss the philosophies of naturalism, impressionism, and realism before discussing the works of Crane, Cather, and O'Henry.

5. Listen to "American Tall Tales" recordings of "Joe Magarac," "Pecos Bill," and "John Henry."

D. Activities

1. Nightly reading assignments

2. Pop quizzes

3. Essays on relevant topics

4. Periods of sustained silent reading followed by critical responses to the literature read

5. Critical viewing of filmstrips and critical listening of records

6. Use of IMC facilities for enrichment projects (book reviews, oral reports, graphic representations of literature)

II. Unit II - The Modern Period (1900 - 19--)

A. Competencies - Mastery of this material should enable the student to:

1. Compare and contrast the modern short story writers' use of plot, setting, character development, and conflict.
2. Evaluate the modern use of point of view in the essay, the short story, and the novel.
3. Identify and analyze the innovative poetic devices and techniques of such modern poets as e e cummings, William Carlos Williams, Ezra Pound, Ogden Nash, W. H. Auden, and Harte Crane.
4. Analyze the themes of American poetry as well as their meter, end rhyme, and diction.
5. Identify the use of irony in modern American poetry and demonstrate how this technique enhances theme and content.
6. Identify figures of speech and their effective use in modern poetry.
7. Recognize the American comic spirit as it unfolds in the writers' use of exaggeration, understatement, dialect, and justaposition of ideas.
8. Develop a workable definition for the modern novel.
9. Evaluate the innovative dramatic styles of Eugene O'Neil, Thornton Wilder, Edward Albee, and Tennessee Williams.
10. Recognize the use of symbols in the content, theme, and conflict of the modern novel.
11. Evaluate, analyze, and judge the thematic value of The Red Badge of Courage and The Winter of Our Discontent.
12. Define essay and compare and contrast prose techniques of essayists.

B. Content - Introduction, The Modern Period

1. Short Story
    a. Sherwood Anderson - "The Egg"
    b. Ernest Hemingway - "Big Two-Hearted River"
    c. William Faulkner - "Race at Morning"
    d. F. Scott Fitzgerald - "The Baby Party"
    e. Katherine Ann Porter - "The Jilting of Granny Weatherall"

- f. John Steinbeck - "Flight"
- g. Stephen Vincent Benet - "The Devil and Daniel Webster"
- h. Eudora Welty - "A Visit of Charity"
- i. Ring Lardner - "Alibi Ike"

2. The Comic Spirit
    - a. George Ade - "The Ninny Who Swam Away from the Life Preserver"
    - b. Robert Bentchley - "Whoa!"<br>"The Real Public Enemies"
    - c. Damon Runyon - "A Piece of Pie"
    - d. Franklin P. Adams - "To a Thesaurus"
"The Rich Man"
    - e. Will Rogers - "It's Time Somebody Said a Word for California"
    - f. Don Marquis - "pete the parrot and shakespeare"
    - g. James Thurber - "The Catbird Seat"
    - h. E. B. White - "The Wings of Orville"
    - i. Fred Allen - "Letter to Groucho Marx"
    - j. Groucho Marx - "Letter to Fred Allen"
"Letter to *Time* Magazine"
"Letter to Standard Oil Company of California"
    - k. Corey Ford - "The Christmas Party"
    - l. Art Buchwald - "Talk, Talk, Talk, Talk"

3. Poetry
    - a. The American Poetic Renaissance
        - (1) Vachel Lindsay - "Daniel"
"Two Old Crows"
"Euclid"<br>"The Leaden-Eyed"
"The Sante-Fe Trail"
"The Congo"
        - (2) Edgar Lee Masters - "Seth Compton"
"Flossie Cabanis"
"Petit the Poet"
"Constance Hately"
"Trainor, the Druggist"

"Knowlt Hoheimer"
"Judge Selah Lively"
"Father Malloy"

(3) Carl Sandburg - "Chicago"
"The Harbor"
"Grass"
"Nocturn in a Deserted Brickyard"
"Happiness"
"The Lawyers Know Too Much"
"Threes"

(4) Amy Lowell - "Night Clouds"
"Red Slippers"

(5) H. D. - "Garden"
"Orchard"

b. The Modern Traditionalists

(1) Edwin Arlington Robinson - "Richard Corey"
"Mr. Flood's Party"
"Reuben Bright"
"Luke Havergal"
"Cassandra"
"Credo"
"For a Dead Lady"
"Miniver Cheevy"

(2) Edna St. Vincent Millay - "Renascence"
"God's World"
"Pity Me Not Because of Light of Day"
"Lament"

(3) Robert Frost - "The Pasture"
"The Road Not Taken"
"Stopping by Woods on a Snowy Evening"
"Provide, Provide"
"The Death of the Hired Man"
"Mending Wall"
"The Gift Outright"

c. Experimenters with Form and Language

(1) Ezra Pound - "The Garden"
"The Tree"
"Further Instructions"
"from Canto I"
"The River Merchant's Wife: A Letter"

(2) Marianne Moore - "Poetry"
"What Are Years"
"Peter"
"Silence"
"To a Steam Roller"

(3) Wallace Stevens - "Disillusionment at Ten O'Clock"
"The Emperor of Ice Cream"
"Domination of Black"
"The Snow Man"
"The Woman in Sunshine"
"No Possum, No Sop, No Taters"

(4) William Carlos Williams - "Love Song"
"The Red Wheelbarrow"
"The Widow's Lament in Springtime"
"In Chains"
"Tract"
"At the Ball Game"

(5) Harte Crane - "My Grandmother's Love Letters"
"Garden Abstract"
"Chaplinesque"
"The Hurricane"

(6) e e cummings - "Buffalo Bill's"
"pity this busy monster manunkind"
"next to of course god america i

(7) W. H. Auden - "Look, Stranger"
"Law, Say the Gardeners"
"Epitaph on a Tyrant"
"Under Sirius"
"The Unknown Citizen"
"O Where Are You Going"

(8) Ogden Nash - "And Three-Hundred and Sixty-Six in Leap Year"
"The Terrible People"
"The Sea Gull"
"The Parsnip"
"The Edward"
"The Octopus"
"A Caution to Everybody"

(9) Archibald MacLeish - "Eleven"
"End of the World"

d. Contemporary Voices

(1) Randall Jarrell - "The Death of the Ball Turret Gunner"
"A Camp in the Prussian Forest"

(2) Theodore Roetke - "Night Journey"
"Elegy for Jane"
"The Dolor"
"The Minimal"
"The Song"

(3) Countee Cullen - "Sonnet"
"Any Human to Another"
"Yet Do I Marvel"

(4) Claude McKay - "The White House"
"America"
"If We Must Die"

(5) Langston Hughes - "Dream Boogie"
"The Negro Speaks of Rivers"

(6) Dudley Randall - "To the Mercy Killers"
"Booker T. and W. E. B."

(7) Gwendolyn Brooks - "The Empty Woman"
"In Honor of David Anderson Brooks, My Father"
"Mrs. Small"

(8) Robert Lowell - "Water"
"Hawthorne"
"For Sale"
"At a Bible House"
"Mr. Edwards and the Spider"

(9) Richard Wilbur - "Year's End"
"A Summer Morning"
"Museum Piece"
"Mind"
"After the Last Bulletins"

(10) Howard Nemerov - "Boom!"
"Santa Clause"

(11) Lawrence Ferlinghetti - "2"
"25"

(12) James Dickey - "The Lifeguard"
"Buckdancer's Choice"

4. Essays and/or Letters

a. Thomas Wolfe - "Circus at Dawn"

b. E. B. White - "Walden (June 1939)"

c. James Thurber - "University Days"
"The Letters of James Thurber"

d. Stewart H. Holbrook - "The Beard of Joseph Palmer"

e. F. Scott Fitzgerald - from "The Crack-Up"

f. Maxwell Perkins - "A Letter on The Great Gatsby"

g. William Faulkner - "Speech of Acceptance, Nobel Prize for Literature"

h. John Updike - "The Dogwood Tree: Boyhood in the 1940's"

i. James Baldwin - "The Creative Process"
"My Dungeon Shook: Letter to My Nephew"

j. H. L. Mencken - "On Being an American"

k. John Steinbeck - "The Texas of the Mind"

l. Ernest Hemingway - "A Good Cafe on the Place St. Michel"

5. Drama

   a. Thornton Wilder - Our Town

   b. Eugene O"Neil - Beyond the Horizon

   c. Tennessee Williams - The Glass Menagerie

   d. Edward Albee - The Sandbox

6. The Novel

   a. Stephen Crane - The Red Badge of Courage

   b. John Steinbeck - The Winter of Our Discontent

C. Strategies

1. The organization of the course content permits the teacher to present the material in both chronological and genre formats. It is suggested that The Red Badge of Courage culminate Unit I and that Unit II be presented according to the outline of genres.

2. Appropriate selections from the list of IMC Resources should be used as applicable to enhance critical viewing and listening skills and to serve as bases for enrichment experiences, for discussion, and for writing assignments.

D. Activities

1. Nightly reading assignments

2. Pop quizzes

3. Oral interpretation of poetry and prose

4. Periods of sustained silent reading followed by critical, analytical, and interpretative oral or written responses to the literature read

5. Use of IMC facilities for book reviews, oral reports, graphic representations of literature

III. Methods of Evaluation

A. Teachers are free to determine frequency and types of evaluations (quizzes, objective unit tests, essays). However, all testing should evaluate mastery of stated competencies.

B. Objective quizzes and tests should utilize a variety of kinds of test items (Multiple choice, matching, true-false) and should test for a variety of levels of understanding (recall, interpretation, analysis, synthesis).

C. Objective quizzes and tests should be graded according to the following percentages: 90% - 100% = A; 80% - 89% = B; 70% - 79% = C; 60% - 69% = D; 59% - = F.

D. Essays should be evaluated according to Guidelines for Evaluating Student Writing, found with the Sequential Composition Program in the McCaskey English Program notebook.

BIBLIOGRAPHY

Crane, Stephen. "The Open Boat." Logan, Iowa: The Perfection Form Company.

Early, James, et al. Editors. Adventures in American Literature. New York: Harcourt Brace and World, Incorporated, 1968.

Emanuel, James A., and Theodore L. Gross. Editors. Dark Symphony. New York: Free Press, 1968.

Massey, John K. The Comic Spirit in America. New York: Charles Scribner's Sons, 1969.

Pappas, Martha R. Editor. Heroes of the American West. New York: Charles Scribner's Sons, 1969.

Smith, Dora V., et al. Editors. The American Experience: Drama. New York: The Macmillan Company, 1968.

_______________ The American Experience: Nonfiction. New York: The Macmillan Company, 1968.

_______________ The American Experience: Poetry. New York: The Macmillan Company, 1968.

Steinbeck, John. The Winter of Our Discontent. Jacksonville, Illinois: Permabound, 1978.

IMC RESOURCES

The Red Badge of Courage (FSS 813) - filmstrip, cassette, teaching guide

The Expatriate Writers (FSS 810) - 2 filmstrips, 2 cassettes, teaching guide

Redemption in Manhattan: J. D. Salinger's The Catcher in the Rye, filmstrip

Carl Sandburg: Everybody's Poet (FSS 811) - filmstrip, cassette, teaching guide

Thomas Wolfe (FSS 813) - filmstrip, cassette, teaching guide

Eugene O'Neil (FSS 810) - filmstrip, cassette, teaching guide

Stopping by Woods of Mr. Frost (FSS 810) - filmstrip, cassette, teaching guide

Louis Untermyer - American Thought: A Literary Critic (CT 973921) - filmstrip

Cather's Pioneers (FSS 813) - filmstrip, cassette, teaching guide

F. Scott Fitzgerald (FSS 810) - filmstrip, cassette, teaching guide

John Steinbeck's Losers (FSS 810) - filmstrip, cassette, teaching guide

Gatsby: The American Myth (FSS 810) - filmstrip, cassette, teaching guide

Robert Frost (FSS 810) - filmstrip, cassette, teaching guide

The Odyssey of Richard Wright (FSS 813) - filmstrip, cassette, teaching guide

James Thurber - Thurber Carnival (REC 817) - record

Modern Poets - Eliot to Moore - record

William Faulkner - record

e e cumming's Poetry - record

Robert Frost's Poetry - record

Vachel Lindsay's Poetry - record

Many Voices I and II - records

Stopping by Woods on a Snowy Evening - record

The Voice of Will Rogers (REC 921) - record

Ogden Nash's Poetry (REC 817) - record

Treasury of 100 American Poets - record

Anthology of Negro Poets - record

I. COURSE DESCRIPTION

Business English courses are designed primarily for pupils who intend to terminate their formal education upon graduation from high school. Upon securing a high school diploma, they plan to enter the business world and secure gainful employment. These courses, therefore, attempt to meet their needs by acquainting them with business terminology and business practices. The chief purpose of the courses is to enable pupils to use the language effectively -- to speak and write grammatically and in sentences that are concise and clear in meaning.

To this end, Business English I is a basic grammar course. Grammar is studied because it is that branch of the study of the language that deals with the way words are put together into sentences and the forms these words take as a result. Knowledge of the principles of good English usage is the framework for the kind of effective oral and written communication that will give the job applicant the kind of standing he would like to have. To acquire this knowledge and standing, Business English pursues a careful study of English usage principles.

Grammar in Business English courses is taught traditionally rather than linguistically. The traditional method is followed purposely because business textbooks, particularly secretaries' manuals, use the traditional rather than the linguistic approach. Therefore, although the pupil entering a Business English course may be familiar with only the linguistic approach, he is taught traditional grammar in this course, since this is what he will be using in his work.

II. COMPETENCIES and PREQUISITES

Business English courses are offered to eleventh or twelfth grade pupils. It is felt that pupils should have some experience in the business department as sophomores before they take a Business English course. Pupils are more interested in and serious minded about the course because they have experienced a need for this kind of English course.

Business English I is a prerequisite for Business English II, since Business English II is really a continuation of Business English I. Emphasis in Business English II is placed on writing craftsmanship; therefore, the pupil puts to use the basic grammar he has acquired in Business English I.

Both courses are recommended for average to high level pupils, although a low-level pupil would be able to master the work taught in the introductory course. He would, however, probably experience some difficulty with the writing assignments required in Business English II.

III. OBJECTIVES and UNIT CONTENT

BUSINESS ENGLISH I

In Business English I the pupil is expected to complete in one semester 22 units of work -- 14 of applied grammar and 8 of punctuation.

UNIT 1 -- THE SENTENCE

OBJECTIVES

1. To recognize simple and compound subjects and predicates.
2. To recognize when a group of words is a sentence and when it is not.
3. To differentiate between NORMAL and INVERTED sentence order.

CONTENT TAUGHT

1. The sentence.
2. Simple and compound sentences.
3. Predicate verbs and completers.
4. Normal and Inverted sentence order.

UNITS 2 and 3 -- VERBS

OBJECTIVES

1. To determine how a verb functions.
2. To memorize the principal parts of commonly used verbs.
3. To distinguish between transitive and intransitive verbs.

CONTENT TAUGHT

1. Work of a verb in a sentence.
2. Recognition of verb phrases.
3. Principal parts of verbs and tenses.
4. Forms of BEING verbs.
5. LIE, LAY: SIT, SET: RISE, RAISE.
6. Use of the subjunctive with IF, AS IF, AS THOUGH, or WISH.

UNIT 4 -- PLURALS of NOUNS

OBJECTIVES

1. To change nouns from singular to plural.
2. To recognize and use proper spelling of plural nouns.

CONTENT TAUGHT

1. Rules for changing nouns from singular to plural.
2. Titles with names.
3. Nouns with two plurals.
4. Foreign noun plurals.

UNIT 5 -- POSSESSIVE FORMS of NOUNS and PRONOUNS

OBJECTIVES

1. To distinguish between plural and possessive forms.
2. To demonstrate the use of the apostrophe to show possession.

CONTENT TAUGHT

1. Principal use of the apostrophe with nouns.
2. Possession of compound nouns.
3. Joint and separate possession.
4. Possessive case of personal pronouns.

UNITS 6 and 7 -- FORMS of PRONOUNS

OBJECTIVES

1. To differentiate between nominative and objective forms of pronouns.
2. To explain the specific use of self-ending pronouns.

CONTENT TAUGHT

1. Nominative and objective forms of personal pronouns.
2. Use of the nominative form.
3. Pronouns in compounds.
4. Self-ending pronouns.
5. WHO, WHOM, WHOEVER, WHOMEVER.

UNITS 8, 9, and 10 -- SUBJECT-PREDICATE AGREEMENT

OBJECTIVES

1. To apply rules governing the agreement of the predicate with the subject.

CONTENT TAUGHT

1. General agreement principles.
2. Collective noun subjects.
3. Part, portion or amount subjects.
4. A NUMBER, THE NUMBER subjects.
5. THERE at the beginning of a sentence.
6. Indefinite pronoun subjects.
7. Foreign noun subjects.
8. Compound noun subjects.
9. Subjects joined by OR or NOR.

UNIT 11 -- ADJECTIVES

OBJECTIVES

1. To select correct forms of comparison.

CONTENT TAUGHT

1. Comparison of adjectives.
2. Choice of comparative or superlative.
3. Double comparisons.
4. Absolute adjectives.
5. Compound adjectives -- when to hyphenate.

UNIT 12 -- ADVERBS

OBJECTIVES

1. To identify the kinds of adverbs.
2. To distinguish between adverbs and adjectives.

CONTENT TAUGHT

1. Simple and conjunctive adverbs.
2. Adverb pitfalls.

3. Position of adverbs in a sentence.
4. NEVER or NOT.
5. Double negatives.
6. Adjective and Adverb confusions.

UNIT 13 -- PREPOSITIONS

OBJECTIVES

1. To recognize commonly used prepositions.
2. To recognize that certain words require certain prepositions.
3. To avoid preposition illiteracies.

CONTENT TAUGHT

1. Definition of a preposition and a prepositional phrase.
2. Commonly used prepositions.
3. Words requiring certain prepositions.
4. Part FROM a person - part WITH a thing.
5. Troublesome prepositions
6. AMONG or BETWEEN.

UNIT 14 -- CONJUNCTIONS

OBJECTIVES

1. To demonstrate the use of the conjunction as a connecting word.

CONTENT TAUGHT

1. Function of the conjunction.
2. Types of conjunctions.
3. Parallel structure.

UNIT 15 -- PUNCTUATION -- 22

OBJECTIVES

1. To demonstrate through examples that correct punctuation is necessary for comprehension of written material.

When pupils have completed the 14 units of grammar, a change is made in the method of instruction. Whereas, the grammar units were taught in the traditional manner: lecture, class recitation, etc., THE PUNCTUATION UNITS are presented as IPI units. Packets are distributed and the pupil works on his own at his own rate of speed. The only stipulation is that he must complete 8 units of work. He is given the following IPI packets:

The Period, the Question Mark and the Exclamation Point. (2 units)
Semicolon, Colon and Dash. (1 unit)
The Comma. (3 units)
Quotation Marks. (1 unit)
Parentheses and the Apostrophe. (1 unit)

NAME ____________________

Business English I Contract, Unit 8, The Sentence

INSTRUCTIONS

1. Use this sheet to complete this unit.
2. Pay particular attention to the examples and illustrations given in the text.

1. Define a SENTENCE.

2. Write two ORIGINAL sentences.

3. Write CLASS PRACTICE 1.

4. On the back of your worksheet, change all NO SENSE sentences to complete sentences.

5. What is a SUBJECT and what does it do?

6. What is a PREDICATE and what does it do?

7. Write CLASS PRACTICE 2.

8. What is a SIMPLE SUBJECT?

9. Write the SIMPLE SUBJECT of each sentence in CLASS PRACTICE 2.

1.	5.
2.	6.
3.	7.
4.	8.

10. What is a COMPOUND SUBJECT?

11. Write the SIMPLE or COMPOUND subjects in CLASS PRACTICE 4, and mark them SIMPLE or COMPOUND.

12. WHAT IS NORMAL ORDER?

13. What is INVERTED ORDER?

14. Write CLASS PRACTICE 4 and COMMUNICATION PROBLEMS A and B.

NAME ____________________

Business English I Contract, Unit 9, VERBS and VERB PHRASES

1. Study pages 64-70 in your textbook. Then answer the questions on your WORKSHEET.

2. What does a VERB do?

    1.

    2.

    3.

3. Write CLASS PRACTICE 1. If the sentence is correct, write OK. If a verb is omitted, supply one.

    1. 3. 5. 7.

    2. 4. 6. 8.

4. What is a VERB PHRASE?

    Which verb is the MAIN verb?

    Which verbs are the HELPING verbs?

    List TEN common HELPING verbs.

5. Write CLASS PRACTICE 2

    1. 5.

    2. 6.

    3. 7.

    4. 8.

6. Name the three Principal Parts of a VERB.

    1. 2. 3.

    The PRESENT PART is used to express ______________time, ______________

    time and to make a statement that is ______________________________.

    The PAST PART is used to express _______________________ time.

    The PAST PARTICIPLE is used to form the following three tenses: _________

    _____________, ______________________, and _________________________.

7. MEMORIZE the PRINCIPAL PARTS of VERBS, page 83. You will be tested on them.

8. On the back of your WORKSHEET, write PROOFREADING PRACTICE 1.

9. What is an INFINITIVE? ______________________________.

What is a SPLIT INFINITIVE? ______________________________.

10. On the back of your WORKSHEET, write CLASS PRACTICE 3.

11. Write COMMUNICATION PROBLEMS A, B, C PP. 85-86 and WORD STUDY C, p. 85.

12. Check your work carefully and turn your paper in to me.

PRESENT TENSE

PAST TENSE

FUTURE TENSE

CONJUGATION of a VERB

PRESENT PERFECT

PAST PERFECT

FUTURE PERFECT

NAME ________________

Business English I Contract, Unit 10, VERBS

1. Study pages 71-76. Read the material and examples carefully. Then begin your work on your WORKSHEET.

2. Write the forms of BEING VERBS.

   A.

   B. With a helper —

   C. BEEN with a helper or helpers

   When are the above BEING verbs?

3. In what other way may these same verbs be used?

4. Write CLASS PRACTICE 1. Write each verb or verb phrase and mark it BEING or HELPING.

   1. 3. 5. 7.

   2. 4. 6. 8.

5. When is a verb TRANSITIVE?

   When is a verb INTRANSITIVE?

   What is the QUICK TRICK for finding a TRANSITIVE verb?

   When is a verb ALWAYS TRANSITIVE?

6. Write CLASS PRACTICE 2. List the verb or verb phrase and mark it TRANSITIVE or INTRANSITIVE?

   1. 3. 5. 7.

   2. 4. 6. 8.

7. STUDY the PRINCIPAL PARTS of the six verbs at the bottom of page 89. Then, using the QUICK TRICK above, list the three that are INTRANSITIVE.

   1. 2. 3.

8. Study carefully the examples given on page 90. Then, write CLASS PRACTICE 3.

   1. 3. 5. 7.

   2. 4. 6. 8.

9. With IF, AS IF, AS THOUGH and WISH, use __________ where you would ordinarily use __________.

10. Write COMMUNICATION PROBLEMS A, B, C, pages 91 and 92.

11. Bring your WORKSHEETS to the desk to be checked.

1. Study pages 78-84 in your textbook. Then answer the questions on your WORKSHEET.

2. What does a VERB do?

    1.

    2.

    3.

3. Write CLASS PRACTICE 1. If the sentence is correct, write OK. If a verb is omitted, supply one.

    1. 3. 5. 7.

    2. 4. 6. 8.

4. What is a VERB PHRASE?

    Which verb is the MAIN verb? ______________________________

    Which verbs are the HELPING verbs? _________________________

    List TEN common HELPING verbs.

5. Write CLASS PRACTICE 2

    1. 5.

    2. 6.

    3. 7.

    4. 8.

6. Name the three Principal Parts of a VERB.

    1. 2. 3.

    The PRESENT PART is used to express ____________ time, ____________

    time and to make a statement that is ______________________________.

    The PAST PART is used to express ______________.

    The PAST PARTICIPLE is used to form the following three tenses:
    ________________, ____________________, and ________________.

7. MEMORIZE the PRINCIPAL PARTS of VERBS, page 83. You will be tested on them.

8. On the back of your WORKSHEET, write PROOFREADING PRACTICE 1.

9. What is an INFINITIVE? ______________________.

   What is a SPLIT INFINITIVE? ______________________.

10. On the back of your WORKSHEET, write CLASS PRACTICE 3.

11. Write COMMUNICATION PROBLEMS A, B, C PP. 85-86 and WORD STUDY C, p. 85.

12. Check your work carefully and turn your paper in to me.

PRESENT TENSE

PAST TENSE

FUTURE TENSE

CONJUGATION of a VERB

PRESENT PERFECT

PAST PERFECT

FUTURE PERFECT

NAME ____________________

Business English I Contract, Unit 11, Plurals of Nouns

1. Study pages 77-86. Read the material carefully before answering the questions.

2. What is a NOUN? List ten nouns that you see around you in this room.

3. What is meant by SINGULAR? _________ What is meant by PLURAL? ___________

4. How do most nouns form the plural? Give five examples. Do NOT copy the examples from your text here or any other place you are asked for examples.

5. How do Nouns ending in CH, SH, S, X, and Z form their plurals? Give three examples.

6. How do you make a title with a name plural? Give two examples.

7. Give the two rules for making a noun ending in Y plural. Give two examples of each rule.

8. On the back of your WORKSHEET, write PROOFREADING PRACTICE 1, page 95.

9. Give four examples of plurals that are formed by vowel changes.

10. How are FIGURES, LETTERS, WORDS, and SYMBOLS made plural? Give an example of each.

11. On the back of your WORKSHEET, write CLASS PRACTICE 1 and PROOFREADING PRACTICE 2, pages 96 and 97.

12. Give the rules for nouns ending in O.

    Preceded by a VOWEL ____________________

    Preceded by a CONSONANT ____________________

    List exceptions to above rules ____________________

13. What are the rules about nouns ending in F or FE? (Use the back of your WORKSHEETS if you do not have enough room for your answers). Give four examples.

14. How are the plurals of COMPOUND NOUNS formed?

    What is the rule if the compound is written as one word?

15. Write CLASS PRACTICE 2 and PROOFREADING PRACTICE 3, pages 98-99.

16. Study very carefully the examples given in your text of nouns that REMAIN THE SAME, ARE ALWAYS SINGULAR, and ARE ALWAYS PLURAL.

    Nouns that are always singular must take a ____________verb.
    Nouns that are always plural must take a ____________ verb.

17. Write CLASS PRACTICE 3 and PROOFREADING PRACTICE 4, pages 100-101.

18. Write COMMUNICATION PROBLEMS A, B, C on pages 101-102 and COMMUNICATION in ACTION, page 103.

19. Check your WORKSHEET for any errors of omissions and bring them to my desk to be checked.

NAME ____________________

Business English I Contract, Unit 12, POSSESSIVES

1. Why do we need the POSSESSIVE CASE?

2. RULE 1 — If the word denoting ownership does NOT end in s, ____________

3. RULE 2 — If the word denoting ownership DOES end in s, ________________

4. If an EXTRA SYLLABLE is heard when pronouncing the possessive of a word ending in s, ________________________________.

5. In order to determine if the ownership word does or does not end in s, study the QUICK TRICK on page 87 very carefully.

6. Write CLASS PRACTICE 1 and PROOFREADING 1.

7. RULE 4 — The possessive form of a COMPOUND NOUN is formed by placing the apostrophe ____.

8. RULE 5 — JOINT ownership is shown by placing the apostrophe ________

____.

9. RULE 6 — SEPARATE ownership is shown by placing the apostrophe ________

____.

10. Write CLASS PRACTICE 2 and PROOFREADING PRACTICE 2.

11. Read carefully the section in your text entitled POSSESSIVES of PERSONAL PRONOUNS.

12. What is the rule to be remembered about the possessive form of personal pronouns?

13. Explain the difference between the following:

    ITS and IT'S

    THEIR, THERE, THEY'RE

    YOUR, YOU'RE

    OUR, ARE

    WHOSE, WHO'S

14. Write PROOFREADING PRACTICE 3.

15. Study the section entitled POSSESSIVE BEFORE a GERUND. Then write CLASS PRACTICE 3.

16. Write COMMUNICATION PROBLEMS A, B, C.

17. When you have completed your WORKSHEET, bring it to me to be checked.

NAME ____________________

Business English I Contract, Unit 13, PRONOUNS

1. What are the three cases of pronouns?

   ________________ ________________ ________________

2. List and memorize the personal pronouns in their proper cases.

   NOMINATIVE:

   OBJECTIVE:

3. What are the rules for the nominative?

   a.

   b.

   c.

      (1) When does rule c apply?

      (2) When does TO BE have a subject?

      (3) Memorize the QUICK TRICK: NO subject = NOminative.

4. Write CLASS PRACTICE 1. If you choose the NOMINATIVE form, which of the three above rules did you use?

5. Write PROOFREADING PRACTICE 1.

6. What is meant by PRONOUNS in COMPOUNDS?

   a. What is the QUICK TRICK for PRONOUNS IN COMPOUNDS?

7. What is the QUICK TRICK for "WE MEN" or "US MEN"?

8. Write CLASS PRACTICE 2 and PROOFREADING 2.

9. What are two rules for the OBJECTIVE case?

   a.

   b.

      Give one example of each.

10. Write COMMUNICATION PROBLEMS A, B, C.

11. Have your WORKSHEET checked.

NAME ____________________

Business English I Contract, Unit 14, PRONOUNS

1. How do you select a pronoun to follow the words THAN or AS in an incomplete clause? Study the examples in your text carefully before answering.

2. On the back of your WORKSHEET, write CLASS PRACTICE 1.

3. What are the SELF-ending pronouns? Give at least five examples.

4. What are the two uses of SELF -ending pronouns?

   a.

   b.

   Write two original sentences using self-ending pronouns correctly.

   1.

   2.

5. On the back of the WORKSHEET, write CLASS PRACTICE 2 and PROOFREADING 1.

6. What is an APPOSITIVE? (Study carefully the examples in the text.)

   Write one original sentence containing an appositive.

7. What is the QUICK TRICK for finding the correct form of a pronoun in an APPOSITIVE.

   Write an original sentence containing a pronoun in an appositive and demonstrate how the QUICK TRICK works.

8. On the back of your WORKSHEET, write CLASS PRACTICE 4.

9. Read carefully the explanation following "WHO" and "WHOM" "WHOEVER and "WHOMEVER."

10. What is the QUICK TRICK for choosing between WHO and WHOM or WHOEVER and WHOMEVER?

11. Study carefully the examples given under INTERROGATIVE SENTENCES.

Write one interrogative sentence using WHO and one using WHOM.

12. Write CLASS PRACTICE 4 and PROOFREADING PRACTICE 2.

13. What two steps must you take to determine the correct WHO - WHOM pronoun when that pronoun occurs within a clause?

STEP 1 —

Write CLASS PRACTICE 5.

STEP 2 —

Write CLASS PRACTICES 6 and 7 and PROOFREADING PRACTICE 3.

14. What is a PARENTHETICAL CLAUSE? Give at least three examples.

15. What three steps do you take when you find a PARENTHETICAL CLAUSE within a WHO - WHOM clause?

FIRST:

SECOND:

THIRD:

16. Write CLASS PRACTICE 8 and PROOFREADING PRACTICE 4.

17. Write COMMUNICATION PROBLEMS A and B.

18. Have your WORKSHEETS checked.

NAME ____________________

Business English I Contract, Unit 15, Predicate Agreement with Simple Subject

Study carefully the material in the textbook on SUBJECT - PREDICATE AGREEMENT.

1. What is the general agreement principle?

   a. What does the above principle mean?

2. What is the correct pronoun choice if the simple subject could be either masculine or feminine?

3. Verbs ending in S are ______________________.

   Nouns ending in S are usually ______________________.

4. What is meant by INVERTED ORDER?

   How do you change a sentence to NORMAL ORDER?

5. Write CLASS PRACTICE 1 and PROOFREADING PRACTICE 1.

6. What is a COLLECTIVE NOUN?

   When is a collective noun SINGULAR?

   When is a collective noun PLURAL?

7. Write CLASS PRACTICE 2 and PROOFREADING PRACTICE 2.

8. If you have a PART, PORTION or AMOUNT subject, how do you decide whether it is singular or plural?

9. Write CLASS PRACTICE 3 and PROOFREADING PRACTICE 3.

10. Write COMMUNICATION PROBLEMS A and B.

11. Have your WORKSHEET checked.

NAME ____________________

Business English I Contract, Unit 16, SUBJECT - PREDICATE AGREEMENT

1. What is the difference between A NUMBER and THE NUMBER subjects?

   THE NUMBER is ________________________________.

   A NUMBER is ____________________________________.

2. What is the QUICK TRICK and how does it work?

3. Write CLASS PRACTICE 1.

4. Foreign-Nouns ENDINGS   MEMORIZE the three most common endings.

	SINGULAR	PLURAL
1.	____________________	____________________
2.	____________________	____________________
3.	____________________	____________________

5. Write CLASS PRACTICE 2 and PROOFREADING PRACTICE 1.

6. What is the agreement rule when THERE begins a sentence?

   a. Where do you look for the SUBJECT?

7. Write CLASS PRACTICE 3.

8. Give ten examples of INDEFINITE PRONOUNS.

   a. What is the agreement rule when one of the above is the subject of the sentence?

9. Write CLASS PRACTICE 4 and PROOFREADING PRACTICE 2.

10. Write COMMUNICATION PROBLEMS A, B, C.

11. Have your WORKSHEET checked.

NAME ____________________

Business English I Contract, Unit 17, Predicate Agreement with Compound Subject

1. What is the rule for compound subjects joined by AND? Give two examples.

    a. What are the two exceptions to the above rule? Give an example of each.

2. Write CLASS PRACTICE 1.

3. What is the rule for compound subjects joined by OR or NOR?

    a. What is the QUICK TRICK?

    b. Give two original examples, one requiring a SINGULAR predicate and one requiring a PLURAL predicate.

4. Write CLASS PRACTICE 2 and PROOFREADING PRACTICE 1.

5. Name the RELATIVE PRONOUNS

    a. What is an ANTECEDENT?

    b. Study carefully the examples in the text.

6. What is the rule that governs predicate agreement in clauses introduced by relative pronouns?

    a. What is the QUICK TRICK?

    b. Give an example of a sentence containing a relative pronoun clause. Draw an arrow from the relative pronoun to its antecedent.

7. Write CLASS PRACTICE 3 and PROOFREADING PRACTICE 2.

8. Write COMMUNICATION PROBLEMS A, B, C.

9. Write answers to the questions in COMMUNICATION in ACTION.

NAME ______________________

Business English I Contract, Unit 18, ADJECTIVES

ADJECTIVES modify NOUNS and answer WHICH ONE?
PRONOUNS WHAT KIND?
HOW MANY?

1. What are the two general types of adjectives? What does each type do?

   a.

   b.

2. What are the three forms or degrees of adjective comparison, and when is each degree used?

   a.

   b.

   c.

3. How are adjectives compared?

   a. ONE syllable —

   b. THREE syllable --

   c. TWO syllable —

4. Compare the following: sweet, pretty useful, beautiful amazing

5. When is the COMPARATIVE used? The SUPERLATIVE?

   a.

   b.

6. What is meant by DOUBLE COMPARISON? Give an example.

7. Write CLASS PRACTICE 1.

8. How do you compare a particular person or thing with a GROUP OF WHICH IT IS A PART? Give an example.

   a. What do you do when you use the SUPERLATIVE? Give an example.

9. List ten adjectives that canNOT be compared (absolute adjectives.)

10. Write CLASS PRACTICE 2 and PROOFREADING PRACTICE 1.

11. What is the rule for releating the modifier? Give an example to illustrate your answer.

12. What are COMPOUND ADJECTIVES? Give four examples.

    a. Using the QUICK TRICK, explain how you know when to hyphenate a compound adjective.

13. Write CLASS PRACTICE 3 and PROOFREADING PRACTICE 2.

14. What is the difference between THEM and THOSE? KIND and KINDS? SORT and SORTS? Use each correctly in original sentences.

15. Write CLASS PRACTICE 4.

16. Write COMMUNICATION PROBLEMS A, B, C.

17. Write the answers to the questions in COMMUNICATION in ACTION.

NAME ______________________

Business English I Contract, Unit 19, ADVERBS

ADVERB modifies	VERB	and answers	WHEN?
	ADJECTIVE		WHERE?
	ADVERB		HOW?
			TO WHAT EXTENT?

1. Name and give examples of the two kinds of adverbs.

   a.

   b.

2. Write CLASS PRACTICE 1.

3. After the linking verbs - SEEM, APPEAR, SOUND, TASTE, FEEL, SMELL - when do you use an ADJECTIVE and when an ADVERB?

   a. What is the QUICK TRICK?

   b. Write two original sentences using the same linking verb. Follow one with an adjective and the other with an adverb.

4. Write CLASS PRACTICE 2 and PROOFREADING PRACTICE 1.

5. What is the rule governing the position of adverbs in sentences?

   a. Write two original sentences, one in which the word ONLY is misplaced. Correct your error in your second sentence.

6. Write PROOFREADING PRACTICE 2.

7. What is the difference between NEVER and NOT?

   a. Write two original sentences in which each word is correctly used.

8. What is the rule concerning DOUBLE NEGATIVES?

   a. What words are negative in meaning.

   b. Write an original sentence using one of the words negative in meaning.

9. Write CLASS PRACTICE 3.

10. Distinguish between SURE, SURELY; REAL, REALLY. What is the QUICK TRICK? Also distinguish between GOOD, WELL; MOST, ALMOST. What is the difference between SOME, SOMEWHAT? SEE THE QUICK TRICK.

    a. Write ten sentences using the above pairs correctly.

11. Write CLASS PRACTICE 4 and PROOFREADING PRACTICE 3.

12. Write COMMUNICATION PROBLEMS A, B, C.

13. Write COMMUNICATION in ACTION. Substitute for the one-minute talk a paragraph on one phas of good grooming.

NAME ____________________

Business English I Contract, Unit 20, PREPOSITIONS

1. DEFINITIONS

a. A preposition is a

b. A prepositional phrase consists of a

EXAMPLE: We are going to the store.

c. List the most commonly used prepositions.

2. Words requiring certain prepositions

a. RULE: 1.

2.

Give FOUR examples of words requiring certain prepositions.

b. Agree WITH a person   Agree TO a plan

Use AGREE WITH when

Use AGREE TO when

EXAMPLES: 1. My mother agreed _________ the girls.

2. My mother agreed _________ the plan.

c. Angry WITH persons   Angry AT things or conditions

Use ANGRY WITH when

Use ANGRY AT when

EXAMPLES: 1. Are you angry _________ Doris?

2. Tom is very angry ___________ his car.

d. Part FROM a person   Part WITH a thing

Use PART FROM when

Use PART WITH when

EXAMPLES: 1. Sally will part ______________ her husband.

2. I hate to part ______________ my car.

e. Discrepancy IN = ONE thing; discrepancy BETWEEN = TWO things;

discrepancy AMONG = THREE or MORE things

Use DISCREPANCY IN when

Use DISCREPANCY BETWEEN when

Use DISCREPANCY AMONG when

EXAMPLES: 1. Did you find any discrepancy __________ what she said?

2. There is a discrepancy __________ your report and mine.

3. There is some discrepancy __________ the findings of the five men.

f. IN REGARD TO; WITH REGARD TO; AS REGARDS

The three are equally _________________.

The common error is the use of REGARDS with __________or__________.

EXAMPLES: 1. We should like to talk to you ______ ______ ______ your proposal.

2. __________ __________ personnel problems, Mr. Ames has no authority.

g. DIFFERENT FROM; IDENTICAL WITH; PLAN TO; RETROACTIVE TO

MEMORIZE THESE! (RETROACTIVE means "extending to a prior time.")

EXAMPLES: 1. Your ideas are very _________ _________mine.

2. Bob's problem is _________ _________ mine.

3. You should __________ __________ join the club.

4. Is the directive __________ __________ January 1?

***** Write CLASS PRACTICE 1 and PROOFREADING PRACTICE 1.

3. TROUBLESOME PREPOSITIONS

a. BETWEEN, AMONG

BETWEEN is used when

AMONG is used when

EXAMPLES: 1. ____________ you and me, I think he should leave.

2. The work was divided __________ the three clerks.

b. BESIDE, BESIDES

BESIDE means

BESIDES means

EXAMPLES: 1. Put the letter ______________ the book.

2. Who, ______________ Tom, is going?

c. INSIDE, OUTSIDE

Do not use _________ after _________ or ___________.

When referring to TIME, use _________, not _________ __________.

EXAMPLES: 1. You will find the wastecan just ___________ the door.

2. I will send my check ______________ a week.

d. ALL, BOTH

After ALL or BOTH use ________ only when

EXAMPLES: 1. _________ _________ us are eager to make all the money we can.

2. _________ _________ them reported that __________ machines were in need of repair.

e. AT, TO; IN, INTO

AT and IN denote _________. TO and INTO signify ___________.

EXAMPLES: 1. Mr. King was _________ his desk early this morning.

2. Mr. King went _________ his office early this morning.

3. The lost letter was _________ the wrong tray, as I discovered when I went _________ the office this morning.

f. BEHIND, IN BACK OF

________________ is always incorrect; but ___________ is correct.

EXAMPLES: 1. Mr. Higgins likes best to work _________ closed doors, so his secretary stands guard ___________ his office.

g. FROM, OFF

FROM is used when

OFF is used when

EXAMPLES: 1. Borrow a pen _______ Jim, if you can get him to take his feet _________ the desk.

***** Write CLASS PRACTICE 2.

4. PREPOSITION ILLITERACIES

a. OF, HAVE

OF is a ____________________.

HAVE is a __________________.

EXAMPLE: I should __________ paid the bill.

b. WHERE...AT; WHERE...TO

Neither ____________ nor ____________ should be used with WHERE.

EXAMPLE: Do you know where John _______________?

c. HELP, HELP FROM

Do NOT use _______________ with HELP.

EXAMPLE: Edith cannot _______________ asking all these questions.

d. OPPOSITE, OPPOSITE TO

Do NOT use _______________ after OPPOSITE

EXAMPLE: Arthur's desk is __________ mine.

E. OFF, OFF OF, OFF FROM

Do NOT use __________ or __________ after the word OFF.

***** Write CLASS PRACTICE 3 and PROOFREADING PRACTICE 2

***** Write COMMUNICATION PROBLEMS A, B, and C.

NAME ____________________

Business English I Contract, Unit 21, CONJUNCTIONS

1. STUDY pp. 151-159.

2. Pay special attention to rules and class practices.

3. CLOSE your textbook and answer the questions on the worksheet. If you can't answer the question, you have not studied the material thoroughly. Go back and reread the text.

4. OPEN the textbook and check your answers. Make necessary corrections.

1. What do CONJUNCTIONS connect?

   a.

   b.

   c.

2. The three types of conjunctions and their uses with examples are:

   a.

   b.

   c.

3. Parallel structure is:

4. How are conjunctions affected by the rules of parallel structure?

   a.

   b.

5. Whenever there is a contrasting or opposing idea, do you use "but" or "and"? Underline.

6. Do you use "and" with "which" and "who"?

   Use "that" when:

   Use "which" to:

   Use "who" when:

7. What THREE WORDS are commonly substituted for "that"?

   a.

   b.

   c.

8. List two facts about "being that" as a substitute for since, because, or as.

a.

b.

9. Do not use "LIKE" when:

10. What two words should not be substituted for UNLESS?

a.

b.

11. Which correlative is used in a positive statement?

12. Which correlative is used in a negative statement?

13. Are you ready to apply these principles? Write all Class Practices and Proofreading Practices in the Unit.

14. If you feel you are ready, write COMMUNICATION PROBLEMS A, B, C, and the WORD STUDY. Use composition paper.

15. Now, if you feel you have completed them correctly, bring your unit to me for approval.

16. Now you are ready to be tested.

17. TEST

18. You have finished Unit 21. Spend your extra time reading a book or working on another subject.

BUSINESS ENGLISH II

Business English II is a continuation of Business English I. The grammar taught in the latter course is now put to practical use. A pupil is expected to compose and write business letters that are mailable.

The pupil is required to cover 17 units of work in Business English II. He studies capitalization, abbreviations, and figures; writing craftsmanship; and effective letter writing. Part of the course if taught using the traditional method and part, the IPI.

UNIT 1 -- CAPITALIZATION

OBJECTIVE

1. To point out under what circumstances words are capitalized.

CONTENT TAUGHT

1. Proper nouns and adjectives.
2. Names of places, organizations, and governmental bodies.
3. Names of commercial products.
4. Titles of publications, works of art.
5. Substitutions -- nicknames of prominent persons or places.
6. Personal and official titles.

UNIT 2 -- FIGURES

OBJECTIVE

1. To differentiate between numbers written as figures and numbers written as words.

CONTENT TAUGHT

1. Numbers written as words.
2. Numbers written as figures.
3. Consecutive numbers.
4. Sums of money, dates, ages.
5. Time.
6. House numbers, street numbers, zip codes.

UNIT 3 -- ABBREVIATIONS

OBJECTIVES

1. To identify proper abbreviations.
2. To recognize common abbreviations used in business situations.

CONTENT TAUGHT

1. Titles BEFORE and AFTER names.
2. Punctuating abbreviations.
3. ALWAYS abbreviate or NEVER abbreviate.

UNITS 4, 5, and 6 -- WRITING CRAFTSMANSHIP

OBJECTIVES

(continued)

OBJECTIVES

1. To distinguish between properly and improperly placed words, phrases, and clauses.
2. To write sentences which will tell the reader WHO did, will do, or is expected to do WHAT.
3. To write messages that flow by using transitional words.
4. To rearrange sentences so that they are parallel in structure.
5. To avoid AND pitfalls.
6. To avoid trite and overworked expressions.

CONTENT TAUGHT

1. Placement of words, phrases, and clauses.
2. WHICH clauses.
3. Definite and indefinite pronouns.
4. Bridging words -- conjunctive adverbs and parenthetical expressions.
5. Synonyms and antonyms -- substitutes for overworked expressions.
6. Use of Roget's THESAURUS.
7. Standards of effective business communication.

When pupils have completed work on the first six units of Business English II, they must then put into practice what they have learned by composing and writing business letters of all kinds. Such letters are considered routine work in a business office, and a secretary should be able to write them for her boss.

At this point in the course, the pupil receives individual instruction. He is given IPI packets and allowed to work on his own. The teacher makes herself available to help the pupil with work he cannot complete for himself or with work he does not understand.

The pupil must complete 11 units of routine letter-writing. His work is graded when he has produced mailable letters for each unit. If he chooses to do work for extra credit, other instructional packets are aviilable. By completing extra packets, he can raise his grade.

OBJECTIVE

1. To write mailable letters.

The following IPI packets on effective letter writing are issued:

Letters that ASK and TRANSMIT.
Letters that ANSWER--ACKNOWLEDGEMENTS.
Letters that ANSWER--RESPONSES.
The secretary's responsibility for correspondence.
Letters of CLAIM and ADJUSTMENT.
Letters for problem situations.
SALES letters.
EMPLOYMENT letters. (3 units)

In conjunction with the employment letter units, pupils are given some counseling on proper attire for a business office, general appearance, good manners, and correct speech. They are also given some advice on how to conduct themselves during a job interview as well as what materials to take to the interview (pen, social security card, qualification sheet, references, etc.)

ENRICHMENT

When time permits, a personnel office is set up in the classroom with a receptionist, personnel manager, and job applicant. The student comes, equipped with his necessary materials, and goes through the process of applying for a job. He is then given a typical job interview.

At the end of his interview, his classmates comment on his performance, telling him what was good and what was poor.

For those who finish the required contracts ahead of schedule, there are units on writing MEMORANDUMS and SOCIAL-BUSINESS letters. Extra credit is given for completeing these contracts.

IV. EVALUATION of PUPILS' WORK

BUSINESS ENGLISH I

At the end of each unit a unit test is administered. One part of the test covers content taught in that particular unit: the second part of the test covers content in previous units and serves as a review and check-up on content covered. Pupils receive grades of A to F: 100 - 90 = A, 89 - 80 = B, 79 - 70 = C, 69 - 60 = D, and 59 = F.

BUSINESS ENGLISH II

The first six units of Business English II are evaluated in the same manner as those of Business English I.

When IPI packets are used, the pupil receives a check mark in the grade book for completing his contract. Even though he may take the test on the unit, he will receive no grade until he has completed his contract.

At the end of each unit, and upon completion of his contract, the pupil is tested on his ability to compose and write two letters following a given set of directions. These letters are graded (A, B, C, D, F). If the letters are mailable, the pupil's grade is recorded. If the letters are not mailable, they must be corrected and resubmitted. When a mailable copy is produced, the grade is recorded. The process for arriving at a report card grade is the same as is used in Business I.

V. MATERIALS

TEXTBOOK -- BUSINESS ENGLISH AND COMMUNICATION by Stewart, Lanham and Zimmer. (Third edition)

WORKBOOK -- STUDENT PROJECTS AND ACTIVITIES FOR BUSINESS ENGLISH AND COMMUNICATION

IPI PACKS

VI. EVALUATION of the COURSES

BUSINESS ENGLISH I and II

Since no standard form is avilable for evaluating the Business English courses, a check list for self-evaluation was made by consulting office managers, executives, and office workers to find out what they consider important in a Business English course. At the end of each course, the instructor checks what he has tried to teach against the list of skills the young business person needs to be successful at his job.

In addition to the instructor's self-evaluation, each pupil evaluates the course when he has completed it. He is encouraged to comment on content of the course, teaching methods, etc. He is also asked for criticisms of the course and suggestions for improving it. These pupil evaluations have been most helpful. They have been instrumental in shaping and changing the courses to fit the needs of the pupils.

Perhaps the most concrete method of evaluating the courses is to examine the actual work of the students who take the courses. If at the conclusion of the courses, students are able to compose and write mailable letters (correct spelling, punctuation, and grammar and clear concise sentences), one feels that the necessary skills have been properly taught and properly learned.

VII. SELF-EVALUATION of INSTRUCTOR

Have Business English pupils been taught the following skills and attitudes?

__________1. Ability to spell correctly commonly used business terms.
__________2. Ability to use the apostrophe correctly to show possession ('s, s', ss's).
__________3. Ability to use the period, the comma, and the semicolon to punctuate effectively.
__________4. Ability to change words from singular to plural and to spell the plural form correctly.
__________5. Ability to use verbs in their proper tenses.
__________6. Ability to use proper abbreviations and to know when to abbreviate and when not to abbreviate.
__________7. Ability to capitalize words correctly.
__________8. Ability to recognize when figures should be written as words and when they should be written as numbers.
__________9. Ability to understand and to use common business terms.
__________10. Ability to use correct business letter forms (parts and placement; arrangement and punctuation styles).
__________11. Ability to express ideas in clear, concise sentences.
__________12. Ability to write office memorandums.
__________13. Ability to write mailable routine letters.
__________14. Ability to follow directions exactly as they have been given.
__________15. Ability to accept criticism graciously.

Business English II Contract, Unit 22 and 23, The Period, Question Mark, and Exclamation Point

INSTRUCTIONS

1. Read and study pp. 162-167 and pp. 168-171 in your textbook.
2. CLOSE the textbook and answer the questions in the worksheet. If you cannot answer them, reread the chapter in the text.
3. OPEN the textbook and make necessary corrections.

1. A PERIOD is used after

   a.

   b.

   c.

   d.

2. A DECLARATIVE sentence is

3. An IMPARATIVE sentence is

4. An INDIRECT QUESTION is really a

5. Why is a suggestion or request sometimes written as a statement?

6. Do NOT use a period:

   a.

   b.

   c.

   d.

   e.

   f.

7. What is wrong with this sentence? The Wives of Henry VIII. was and excellent play.

8. What is a PERIOD FAULT?

9. What is a CONDENSED EXPRESSION? When is it used? Is it correct to use a period with a condensed expression?

10. What is a COMMA FAULT?

11. Write ALL Class and Proofreading Practices. If you still have trouble, ask for help.

12. Write (on composition paper) COMMUNICATION PROBLEMS A and B and the WORD STUDY, pages 187-188.

13. Do either COMMUNICATION PROBLEM C or COMMUNICATION IN ACTION, pp. 188-189.

14. Continue with the next chapter.

15. Use the question mark:

    a.

    b.

    c.

16. When is the question mark not used?

17. Use an exclamation point.

    a.

    b.

    c.

18. Where should the exclamation mark be used sparingly?

19. Do you understand the material in this chapter? Write ALL Class Practices and Proofreading Practices.

20. Write COMMUNICATION PROBLEMS A, B, C, plus WORD STUDY. (Use composition paper).

21. Have you corrected all your problems? Look over all your work again. If you are satisfied with your work, bring your unit to me for approval.

Business English II Contract, Unit 24, SEMICOLON, COLON, and DASH

INSTRUCTIONS

1. Read and study pp. 172-179.

2. CLOSE textbook and answer the questions on the worksheet. If you cannot answer the questions, you have not studied well enough - READ THE PAGES AGAIN.

3. OPEN textbook and check answers. Make necessary corrections.

1. There are several ways to describe the basic functions of the semicolon, the colon, and the dash (in general). They are:

   a.

   b.

   c.

2. The semicolon is used mainly in:

3. What is a compound sentence?

4. How do we show the omission of the correlative or coordinate conjunction in a compound sentence?

5. What are some introductory words? (Write six)

   1.

   2.

   3.

   4.

   5.

   6.

6. How are compound sentences puntuated which have an introductory word beginning the second clause?

7. How are compound sentences punctuated which have one or more commas in either clause? Give examples.

8. If the complete clauses of a compound sentence are very long, what should you do? Give an example.

9. What is the rule for words such as "for example," "for instance," "as," "namely," etc., followed by a series?

10. What does a colon signal?

The colon is often preceded by words such as:

a. c.

b. d.

11. Explain the use of the colon in the following sentence:
The most important rule for the colon is this: Use a colon before any listing of items that you wish to emphasize.

12. If the last words in a sentence do not lead directly into a listing or a statement, ____.

13. The trademark of the dash is ________________________________.

14. The difference between the colon and the dash is:

15. Use a dash for:

a.

b.

c.

d.

16. How should you decide whether or not to use a dash?

17. What punctuation comes immediately before a first dash?

18. Is a dash ever used at the end of a sentence?

19. What punctuation can come before an ending dash?

20. May you use commas with words enclosed in dashes?

21. Check your work.

22. Write COMMUNICATION PROBLEMS A, B, and the WORD STUDY PP. 200-202.
Use the back of your worksheet for this work.

23. When you are satisfied with your work, bring it to the desk for approval.

24. If you are ready to be tested, ask me for instructions.

25. TEST.

26. You have completed Unit 24. Use your extra time for reading.

Business English II Contract, Units 25, 26, and 27, THE COMMA

INTRODUCTION

This unit is about the COMMA. Since the comma is the most misused and abused mark of punctuation, you need to pay special attention to its study. Work through this unit CAREFULLY, and BE SURE YOU KNOW WHEN TO USE A COMMA when you are through.

INSTRUCTIONS

1. Read and study pp. 180-188, pp. 189-196.
2. CLOSE textbook and answer the questions on the worksheet. If you cannot answer the questions, reread the chapter.
3. OPEN textbook and make necessary corrections.

1. If a period is a signal for a stop, and semicolon is a signal for a partial stop, what does a comma signal?
2. What happens when a comma is misplaced? What must the reader do?
3. When and where do you use a comma in a compound sentence?
4. How can you decide whether a sentence is compound, or whether a sentence merely has a compound part?
5. What are the TWO exceptions to the rule for using a comma with a compound sentence?

    1.

    2.

6. What is a series?
7. A series may consist of the following:

    a.

    b.

    c.

8. How are commas used in a series? Give an example.
9. When are commas NOT used in a series?

10. What does "etc." mean? What special rule is followed when "etc." is used? Give an example.

11. How do you punctuate a series ending with "etc."? GIVE AN EXAMPLE.

12. What other mark of punctuation can be used in a series? When do you use this mark? instead of a comma? GIVE AN EXAMPLE.

13. Where can you use an introductory word? How is each punctuated?

a.

b.

14. Name TEN introductory words.

a.

b.

c.

d.

e.

f.

g.

h.

i.

j.

15. What THREE kinds of introductory phrases are there?

a.

b.

c.

16. Give THREE instances when you either USE or DO NOT USE a comma.

a.

b.

c.

17. What is another name for an INTRODUCTORY CLAUSE? How can you recognize one?

18. When do you precede a _______________ clause at the end of a sentence with a period? GIVE AN EXAMPLE.

19. You should KEEP MOVING when commas are NOT needed. Name THREE places where a comma should NOT be used.

a.

b.

c.

20. Write all CLASS PRACTICES and PROOFREADING PRACTICES. CORRECT.
21. Write COMMUNICATION PROBLEMS A and B. CORRECT.
22. Turn in your worksheet.

Business English II Contract, Unit 28, QUOTATION MARKS

INSTRUCTIONS

1. Study pp. 204-210
2. CLOSE your textbook and answer the questions on this worksheet. If you can't answer the question, you have not studied the material thoroughly. Go back and reread the text.
3. OPEN your book and check the material. Make necessary corrections.

1. Quotation marks tell the reader:

2. If you want to give a quotation extra force, you:

3. The rules for interrupted quotations are:

   a.

   b.

   c.

4. When you enclose material in quotation marks, the material must be:

5. What is a quotation within a quotation? How is it punctuated?

6. Special significance of words or expressions is indicated by:

7. Four basic uses of special words or expressions are: Explain each one.

   a.

   b.

   c.

   d.

8. Name ten titles placed in quotation marks.

9. Do not enclose in quotation marks:

10. Punctuation at the ends of quotes includes:

    a.

    b.

    c.

       1.

       2.

11. Are you ready to apply these principles? If so, continue. If not, review.

12. Write Communication Problems A and B and the Word Study pp. 231-233. Write on the bottom and back of this unit.

13. Write either Comuunication Problem C or Communication in Action.

14. Have your unit approved.

15. You are ready to be tested.

16. TEST.

17. You have completed Unit 28. Use extra time for reading.

Business English II Contract, Unit 29, PARENTHESES AND THE APOSTROPHE

INSTRUCTIONS

1. Study pages 210-216
2. CLOSE your textbook and answer the questions on this worksheet. If you can't answer the questions you have not studied thoroughly. Go back and reread the text.
3. OPEN your book and check the material. Make necessary corrections.

1. Parentheses are mainly to:
2. What other marks of punctuation are also used for this purpose?

   a.

   b.

   What is the main difference in their use?
3. Parentheses are also used to:

   a.

   b.

   c.

   d.
4. Four principles used in punctuating parenthetical expressions are:

   a.

   b.

   c.

   d.
5. What are the rules concerning a parenthetical element standing alone?
6. You have had two uses for the apostrophe. What are they?

   a.

   b.
7. Three new uses for the apostrophe are: Give an example.

   a.

b.

c.

8. Check your work.

9. Write Communication Problems A, B, and C, and the Word Study. Use the back of this worksheet.

10. Have your unit approved. If you are ready to be tested, ask for instructions.

11. TEST.

Business English II Contract, unit 30, RULES for CAPITALIZATION

I. FIRST WORDS

Capitalize the first word of:

1. A sentence or a group of words used as a sentence.

2. A direct quotation

3. Each item of an outline

4. Each line of poetry

II. PROPER NOUNS and ADJECTIVES

A. Names of Persons

1. O', Mc, Mac -- The prefixes O' and Mc are ALWAYS followed by a capital letter without spacing. Mac may or may not be followed by a capital.

2. D, della, di, du, la, le, lo, van, von

a. If only the last name is used, the prefix is capitalized.

b. If a first name or a title is used with the last name, the prefixed are NOT capitalized.

B. Names of Places -- Capitalize the names of places as follows:

1. Capitalize the names of geographical localities, streets, parks, rivers, and buildings.

2. Capitalize the points of the compass when those names denote a particular section of the country. When compass points refer simply to direction, they are NOT capitalized.

3. Capitalize the word CITY only when it is part of the corporate name of a city.

4. Capitalize the word STATE only when it FOLLOWS the name of a state.

5. Capitalize the word THE in the names of places only when THE is part of the official name.

C. Names of Organizations -- Capitalize the names of particular companies, associations, societies, commissions, committees, bureaus, boards, apartments, schools, political parties, conventions, fraternities, clubs, religious bodies, etc.

TEST --

D. Names of Governmental Bodies — Capitalize names of countries, of international organizations; and of national, state, county, and city governmental bodies and their branches.

E. Names of Commercial Products — Capitalize

F. Names of Historical Events and Documents -- Capitalize names of important historical events; of movements, of periods; and of specific treaties, bills, acts, and laws.

G. Names of Holidays, Months, Days of the Week -- Capitalize

H. Proper Adjectives — Adjectives derived from proper nouns are capitalized.

I. Substitutions -- Nicknames for prominent persons or places

CAPITALIZE:

1. If it is generally known and recognized

2. If you can lift out the term and substitute the name of the actual person or the actual place.

J. Shortened Forms -- Use of only part of the name of a particular person, place, or thing. Capitalize these shortened forms, if a particular, specific person, place, or thing, is meant.

III. TITLES of PUBLICATIONS, WORKS of ART

A. Capitalize the FIRST word and ALL MAIN words in the titles of books, articles, poems, works of art, and musical compositions; but do NOT capitalize articles, conjunctions, and short prepositions (five or fewer letters).

IV. Personal and Official Titles

A. Titles Preceding Names of Persons — Whenever a person has a title that you write BEFORE his name, capitalize that title.

B. Titles Following the Names of Persons

1. Titles written AFTER names of persons are always capitalized on envelopes and in inside addresses.

2. ALL OTHER CASES -- Capitalize the titles ONLY when they belong to Congressmen and HIGH government officials.

C. Hyphenated Titles — When EX- and -Elect are joined to titles, they are NOT capitalized.

V. Miscellaneous Rules

A. Letter Parts — In the salutation of a letter, capitalize the first word and any title. In the complimentary closing, capitalize ONLY the FIRST word.

B. Family Titles — Capitalize words denoting family relationships only when they are used as part of a person's name or as a substitute for a person's name.

C. School Subjects — Capitalize the names of languages and of specific NUMBERED courses.

D. "I" and "O" — Always capitalize the pronoun "I" and the interjection "O". Do NOT capitalize the interjection "Oh" unless it begins a sentence.

Business English II Contract, Unit 31, ABBREVIATIONS

I. Personal Titles and Firm Names

A. Titles AFTER Names

1. Always abbreviate the following titles when they are written AFTER a name:

B. Titles BEFORE Names

1. Always abbreviate the following titles when they are written BEFORE A person's name:

C. Titles Before FULL NAMES

1. Formal usage —

2. Business Correspondence —

D. Titles Before LAST NAME ONLY

1.

E. Titles of Respect and Dignity

1.

F. Firm Names

1. Apart of a firm name is abbreviated

II. Punctuating Abbreviations

A.

B. Government Agencies

1.

C. Chemical Symbols —

D. IOU and SOS

1.

E. Letter Used Instead of Names

1.

F. Shortened Forms

1. Because of long and frequent use, certain shortened forms have become accepted as complete words.

III. To Abbreviate or Not

A. Always Abbreviate:

1.

2.

a.

b.

3.

*** EXCEPTION --

B. Never Abbreviate

1.

2.

3.

a. Spell out the names of the common units of weight, length capacity, area, volume, temperature, and time.

*** EXCEPTION --

4. Compass Points

   A. Business Communications --

   B. Specialized Business (Real Estate) --

IV. Avoid Abbreviating the Following:

   A.

   B.

   C.

V. Plurals of Abbreviations

   A. Use an apostrophe and s to indicate the plural of an abbreviation consisting of letters.

   B. To form the plural of most other abbreviations, s is added to the singular forms.

   C. Some abbreviations are the same in both singular and plural.

Business English II Contract, Unit 42, Letters that ASK and Transmit

INSTRUCTIONS

1. Study pp. 327-338
2. CLOSE textbooks and answer all questions that you can.
3. Use textbooks for questions you haven't been able to answer.

1. Why are these ROUTINE letters?

2. List THREE characteristics of an ASKING letter.

    a.

    b.

    c.

3. List THREE courteous beginnings for an ASKING letters.

    a.

    b.

    c.

    THREE courteous endings

    a.

    b.

    c.

4. When should reasons be given in an ASKING letter?

5. List four kinds of ASKING letters.

    a.

    b.

    c.

    d.

6. Explain COURTESY CARBON.

7. List THREE things a letter of TRANSMITTAL should do?

   a.

   b.

   c.

8. At this point, go back and read carefully TYPICAL ASKING LETTERS, p. 363.

9. Plan and write any two letters on page 368.

10. Do WORD STUDY A, B, C.

11. Hand in Unit 42 and have me approve it.

12. Reread pages 359-367.

13. Now you are ready for a test. Come to me for instructions.

14. TEST.

15. You have completed Unit 42. Bring a book to class and read.

Business English II Contract, Unit 44, Letters that ANSWER - RESPONSES

INSTRUCTIONS

1. Study pp. 346-352.

2. Pay special attention to the examples given.

3. CLOSE your textbook, and answer questions on worksheet. If you can't answer the questions, you don't KNOW the material. Go back and reread the text.

4. OPEN your textbook and check your answers. Make necessary corrections.

1. What is the hope of all advertisers?

2. How are letters of response opportunities to make friends?

3. When are letters of response written?

   a.

   b.

   c.

   d.

4. When does a company use form letters of response?

5. What often accompanies such form letters?

6. Why does the letter - top of page 378 - require an individual response letter?

7. List three rules for writing letters of response.

   a.

   b.

   c.

8. If a letter of inquiry must be referred to another person or a branch office, what action should be taken?

9. Mr. Phillips' letter - p. 379 - has been referred to Mr. Mark Griffith, manager of the Atlanta office. What material should accompany the response?

10. How do you interpret the following statement: "When you are talking to a ____________________ customer, remember - you are talking to your boss."

11. What are some of the "little extra's" on the correspondent's part?

12. Are you ready to apply what you have learned? Write COMMUNICATION PROBLEM A, p. 381, plus two other problems of your own choosing. Use composition paper.

13. Write WORD STUDY A, B, C. Use back of worksheet.

14. Write COMMUNICATION IN ACTION, p. 283. Use back of worksheet.

15. Are you ready to be tested? Come to me.

16. TEST.

17. You have completed Unit 44. Spend your spare time reading.

Business English II Contract, Unit 47, CREDIT and COLLECTION Letters

INSTRUCTIONS

1. Study carefully pp. 375-387. Read EVERY word and example. This is a difficult unit. If you don't understand something, ask me.

2. CLOSE your books, and answer the questions on your worksheet.

3. OPEN books, look up answered questions and make necessary corrections.

1. Who buys of credit?

   a.

   b.

   c.

   d.

2. What percentage of credit accounts become "bad debts"?

3. How do you account for such a small percentage?

4. How does a customer apply for credit?

5. How is his credit checked?

6. Make an outline that could be used as a guide in writing letters granting credit.

   a.

   b.

   c.

   d.

7. Explain the two theories credit managers have about writing letters which require credit.

   a.

   b.

8. Why do stores welcome the opportunity to grant credit?

a.

b.

9. What good reasons might a store give to a cash customer to persuade him to become a credit customer?

a.

b.

10. If a customer is late in paying his bill, would you send out a printed notice or a personalized letter as a FIRST reminder? Why?

11. Give a TYPICAL PATTERN in a collection system.

a.

b.

c.

d.

e.

12. If the "gentle reminder" does not work, what might you appeal to next?

13. When the credit manager has come to the conclusion that the customer does not intend to pay, what steps does he take?

14. What happens when the deliquent customer pays in full?

15. When he pays part of the amount due?

16. When the customer says frankly that he can't pay?

17. Go back and study the sample letters in this chapter.

18. Write COMMUNICATION PRACTICES D, F, G, AND ONE other of your choosing. Write these on composition paper.

19. On the back of your worksheets, write WORD STUDY A, AND C.

20. Can you in ONE sentence shed some light on the punctuation discussion in COMMUNICATION in ACTION, p. 415?

21. Have your worksheets been checked?

22. Have you studied for the test? Come and get it?

23. TEST.

Business English II Contract, Unit 50, Letters for Other Problem Situations

INSTRUCTIONS

1. Study pp. 415-422. Read carefully the examples given in the text. If you are skipping these; you are NOT fulfilling the assignment!

2. CLOSE books and answer questions on worksheets. If you cannot answer the questions, you are not prepared. Go back and study.

3. OPEN books and correct worksheets.

1. Give three reasons why you cannot comply with a request.

   a.

   b.

   c.

2. What do you do when inquiries are incomplete?

3. What do you do if a request is unreasonable?

4. Give examples of unreasonable requests.

5. What steps would you follow in writing to inform a customer that there will be a delay in filling his order?

   a.

   b.

   c.

6. What important points must you include in a letter which refuses an invitation?

7. Give examples of situations when you must refuse to give a customer information for which he has asked?

   a.

   b.

8. How would you go about writing a letter refusing information?

9. When a customer figures a discount incorrectly or takes a discount to which he is not entitled, the company may do one of three things:

a.

b.

c.

10. What kind of letter should accompany the action taken in the above situation?

11. Write Communication Problems B, C, D, pp. 422-423, plus one more of your own choosing.

12. Write WORD STUDY A, B, C, pp. 423-424.

13. Write Communication in Action, p. 424.

14. Have your worksheet checked by me.

15. If you are ready for a test, see me.

16. TEST.

17. You have finished Unit 50. Spend your spare time reading.

Business English II Contract, Unit 51, The Office Worker's Responsibility for Correspondence

INSTRUCTIONS

1. STUDY pp. 383-393.
2. CLOSE textbooks and answer questions on worksheet.
3. OPEN textbooks and check and correct worksheet.

1. What is the step-by-step procedure for handling incoming mail?

   a.

   b.

   c.

   d.

   e.

2. Why might a secretary underline passages in incoming mail?

3. What are marginal notations? What purpose do they serve?

4. In what order is mail placed on the employer's desk?

   a.

   b.

   c.

   d.

   e.

   f.

5. What types of letters does a secretary write for an employer?

   a.

   b.

   c.

   d.

REMINDER - Have you read carefully the examples of the above letters?
If not, DO IT NOW!

6. What is meant by a NONCOMMITAL letter?

7. When may a secretary, in the absence of her boss, refer an important letter to another executive?

8. Have you understood all material in the chapter? If you have, you are ready to continue.

9. Write COMMUNICATION PROBLEMS A and B, plus one other problem of your own choosing. Write these on separate sheets of composition paper.

10. Write COMMUNICATION in ACTION (on the back of the worksheet).

11. Write WORD STUDY A, B, C (on the back of the worksheet).

12. Review the sample letters in the chapter. They will serve as a guide for your letter writing.

13. Using any three examples in the textbook, write a DIGEST of IMPORTANT MAIL. (See example on page 386).

14. Come to me and have worksheets approved.

15. You are ready to be tested. See me for instructions.

16. TEST.

17. You have completed Unit 51. Bring a book and read.

Business English II Contract, Unit 52 - 53, Employment

INSTRUCTIONS

1. Study carefully pp. 439-445.
2. Make your own QUALIFICATIONS SUMMARY (see examples p. 441.)
3. Bring to class a HELP WANTED AD from the daily paper. Please choose a position which you are qualified to fill.
4. Fill out the EMPLOYMENT APPLICATION clipped to this sheet. Follow instructions given pp. 443-445.
5. Now study pp. 445-455.
6. PLAN, MAKE a ROUGH DRAFT of and a FINAL COPY of a letter of application. This is to be an answer to the Help-Wanted ad you brought in. Staple your ad in the upper left hand margin of your final copy.
7. Write a letter to me asking permission to use my name as a reference.
8. Write a letter resigning from your job.
9. There will be no test on this unit. You will be granted on the above.
10. Bring your completed units to me for approval.
11. You have completed Units 52 and 53. Spend your spare time reading.

APPLICATION FOR EMPLOYMENT

SMITH AND COMPANY

INSTRUCTIONS: PRINT IN INK OR TYPE. GIVE COMPLETE ANSWERS. SIGN AND DATE AT THE BOTTOM OF THE LAST PAGE.

NAME POSITION APPLIED FOR DATE

LAST FIRST MIDDLE TELEPHONE

ADDRESS

STREET CITY STATE ZIP CODE

SOCIAL SECURITY NUMBER	SEX —MALE —FEMALE	MARITAL STATUS —MARRIED —SINGLE —DIVORCED —SEPARATED

U.S. CITIZEN	HEIGHT	WEIGHT	BIRTHDATE	NUMBER OF CHILDREN	TOTAL NUMBER OF DEPENDENTS

HAVE YOU EVER BEEN CONVICTED OR A CRIME? IF YES, GIVE DATE, PLACE, AND NATURE OF OFFENCE

— YES —NO

IF YOU WERE IN THE U.S. MILITARY SERVICE, STATE BRANCE, RANK AND DATE OF DISCHARGE	IN U.S. RESERVES? —YES —NO	PRESENT DRAFT STATUS
DESCRIBE ANY CHRONIC AILMENTS, PHYSICAL INCAPACITIES OF HEALTH PROBLEMS	NAME MOTHER FATHER	OCCUPATION

WHAT DO YOU DO FOR RECREATION? (LIST HOBBIES AND SPECIAL INTERESTS)

LIST CLUBS, CIVIC ORGANIZATION, OR PROFESSIONAL SOCIETIES TO WHICH YOU BELONG. (DO NOT LIST ANY WHICH REVEAL RACE, RELIGION OR NATIONAL ORIGIN)

ORGANIZATION OFFICES HELD

	EDUCATION - INCLUDE ALL HIGH SCHOOL ATTENDED				
NAME OF HIGH SCHOOL AND LOCATION	FROM	TO	GRADUATED DATE	DEGREE	MAJOR AND MINOR COURSES
COLLEGE OR UNIVERSITY					

WHAT SPECIAL COURSES HAVE YOU TAKEN
BEYOND HIGH SCHOOL OR COLLEGE?

LIST SCHOLARSHIPS, HONOR SOCIETIES, AND
AWARDS IN HIGH SCHOOL AND COLLEGE.

EMPLOYMENT

PREVIOUS APPLICATION AT SMITH? YES___NO___DATE_____	PREVIOUS EMPLOYMENT AT SMITH YES___NO___DATE_____

LIST PRESENT OR LAST EMPLOYER FIRST. INCLUDE PART-TIME JOBS.

EMPLOYER'S NAME AND ADDRESS	FROM MO. YR.	TO MO. YR.	POSITION	FINAL PAY

MAY WE CONTACT PREVIOUS EMPLOYERS? YES___ NO___	ARE YOU PRESENTLY EMPLOYED? YES___ NO___	WOULD YOU WORK NIGHT SHIFT? YES___ NO___

GIVE THREE REFERENCES. (EXCLUDE RELATIVE OR FORMER EMPLOYERS)

NAME	ADDRESS	OCCUPATION	PHONE	YEARS KNOWN

I hereby authorize the company to investigate any of the information contained in this application and do understand that any misrepresentation by me in this application will be sufficient cause for cancellation of the application, and/or separated from the service of the company if I have been employed.

SIGN HERE______________________________
SIGNATURE DATE

APPLICANT: PLEASE DO NOT WRITE BELOW THIS LINE.

INTERVIEWER'S COMMENTS:

BUsiness English II Contract, Unit 56, Writing Memorandums

INSTRUCTIONS

1. Study pp. 437-477. Pay special attention to the exmmples given in the text.

2. CLOSE your books and answer the questions on the worksheet. If you can't answer, you haven's mastered the material. Go back and study.

3. Open your books and correct your answers.

1. What is the main difference between a memorandum and a letter?

2. Some companies believe that information is presented more objectively and accurately if the pronouns, __________ and __________ are omitted from the message.

3. Change the following messages from first to third person.

   a. "I feel that..."

   b. "I believe that..."

   c. "I recommend that..."

   d. "I have followed your instructions..."

   e. "I have completed the report..."

4. What influences the tome of a memorandum?

5. Name the three main parts of a memorandum.

   a.

   b.

   c.

6. What parts of a business letter are omitted from a memorandum?

   a.

   b.

   c.

7. Make a drawing of a printed heading of a memorandum. Make a company.

8. What should you remember about the FROM section?

9. Why does the writer pun in a SUBJECT?

10. What are the three parts of the message?

    a.

    b.

    c.

11. When are memorandums written?

12. What do you do if the memorandum contains many details?

14. Have you checked your work?

14. Write Communication Problems A, B, C, p. 477, plus one more of your own choosing.

15. Write WORD STUDY A, B, C, pp. 477-478. (back of worksheet.)

16. Have your worksheet checked and approved by me.

17. If you are ready to be tested, see me.

18. TEST.

19. You have completed Unit 56. Use your spare time for reading.

I. Behavioral Objectives

To identify the components of various media programs and content (mood music, dialogue, sound effects, the teaser, the epilogue, for example).

To identify the classic elements of drama (setting, tone, theme, climax, denouement, character motivation, complications, foreshadowing, irony, coincidence, paradox, role reversal, character revelation, stereotyping, and conflict).

To listen to and recall sample plots of radio drama classics.

To read, use sound effects, and reproduce on tape a radio drama from an an original script.

To identify and develop sample stereotypes.

To analyze and identify various propaganda techniques in given commercials and find at least one example of each technique.

To identify program formats, characteristics of prime time television programming, characteristics of daytime television programming, and television news programming.

To list the major socioeconomic groups of television watchers and identify the programs and time spent watching each type.

To give an oral report of five minutes in length about any one of selected television controversies.

To list the techniques and terms commonly employed in given television productions.

To discuss in a 10-minute roundtable group ethics and the use of television by special interest groups.

To write a paper of three to four paragraphs in length on the ways television has affected the societal and cultural mores during the past 38 years.

To study children's programs with respect to violence, propaganda overkill, content, and educational potential.

To give special reports on the fringe media (for example, the telephone, citizen's band radio, the morse code, cable television).

To watch a soap opera and write a critique of the show.

To separate reality from fantasy in television programming.

To identify and use various means of non-verbal communication (touch, gesture, posture, facial expression, eye contact, spatial arrangements, odors, clothing, pictures, dance, architecture, design, silence, touch, smell, taste, etc.).

To write, rehearse and video-tape a 30-45 second television commercial using one visual; to write, rehearse, and video-tape a 30-45 second public service message using at least two visuals; to write, rehearse, and video-tape 3 to 5-minute group presentation using at least three visuals and all persons in the group.

II. Course Content

A. Sources of information-word of mouth, non mass media, mass media, non-verbal, and others.

B. Radio

1. Study of the differences between what radio used to be and what it has become.

2. Records of old radio programs as examples of the type of programs on old time radio.

3. Scripts of "The Shadow" as example of old radio and its ingredients. Ingredients are listed in behavioral objective.

4. Sound effects record to enhance the taping of the radio show.

5. Mood music to provide background for script reading.

C. Advertising

1. Formula used in most television commercials.

2. Types of commercials. 165-70

3. Examination of five television commercials. 175-77

4. Editorial comment of television commercials. 182-87, 171-73

5. The role of women in commercials. 178-181

6. The art of deception, a study of four claims. 46-47

7. The use of 10 techniques to create an illusion of superiority. 48-51

8. The honest claim.

9. Television commercials insult women.

10. Public service messages.

D. Television

1. The electronic media.

2. The impact of television.

3. Picture on page 12.

4. Answer "Who Owns the Airwaves?"

5. The FCC
6. Cable TV
7. The nature of television production.
8. Production limitations.
9. Television content
    - a. Program formats
        - (1) Non-dramatic
            - (a) News (97-103)
            - (b) Personality interviews
            - (c) Content interviews
            - (d) Group interviews
            - (e) Discussion programs (Talk shows)
            - (f) Panel programs
            - (g) Games, quizzes, contests
            - (h) Audience contestants
            - (i) Women's programs
            - (j) Children's programs (132-32)
            - (k) Educational programs
                - (1) General educational or instructional
                - (2) Informational programs
                    - (a) Illustrated lecture
                    - (b) Documentary
                - (3) Religious programs
                - (4) Variety and musical programs
        - (2) Dramatic
            - (a) Westerns
            - (b) Detectives
            - (c) Situation comedies
            - (d) Serials (16-19 Readers' Digest)
            - (e) Dramatic Specials

- b. Plots (Identify types)
- c. Character and stereotyping (pic on 24 and 28-9; 25-27).
- d. Reality vs. Fantasy ("Will Marcus Welby Make You Feel Well?" 87-93
- e. Television in government and politics 112-117
- f. Women: the TV image
- g. Television movies 127-32
- h. Issues concerning television
    - 1. Violence 136-43
    - 2. Rating system 149-61
    - 3. Women on television
    - 4. Blasts at advertising 184-87
- i. The audience
    - 1. Who watches 192
    - 2. Heavy viewers 194
    - 3. Four groups 196-97 (pic on 198)
    - 4. Amount of influence 199-204
    - 5. What do we do about Television 205
    - 6. The future of cable TV 25-26
    - 7. Public broadcasting 47-55
    - 8. Summary 199-212

E. Non-verbal communication (symbols, signs, gestures, facial expressions, etc.)

- 1. Developing Visual Literacy: Learning to See and Understand (Slides and tape)
- 2. Eloquent Silence (pp. 2-9)
- 3. Touch (pp. 10-21)
- 4. Smell (pp. 26-35)
- 5. Body Language (pp. 36-64)
- 6. Territory and Space (pp. 89-107)
- 7. Experiments in non-verbal communication

8. Symbols (pp. 115-121)

III. Activities and Strategies

The main activity during the semester is the making of three television videotapes. For each tape each student will be required to develop his own content, convert the idea into a television script, use his own idea to develop visuals for the videotaping, memorize his script, give his presentation to the class in a dry run, tape his presentation in the studio, and evaluate his own as well as those tapes of his classmates.

Each student is required to make one tape of 30 to 45 seconds in length and to use one visual, to make another of the same length but on a different topic and to use two visuals, and to participate in the making of a three to five-minute tape with a group of four or five other students working as a committee.

Conduct a poll of television audiences and report findings to the class.

Discuss what kinds of rules exist in his family for watching television. Tell whether there is a difference between the rules for parents and those for students and brothers and sisters. Explain whether he thinks the rules are fair and why they exist.

Each student must find at least one of each of the first 10 advertising techniques and bring them to class.

Bring to class an example of the worst ad he has ever seen and the best one he has ever seen and be prepared to explain why he chose each.

Watch and discuss a soap opera in class.

Discuss: "The good life can be achieved by anybody who is a white male professional or a white female who marries the professional and becomes a mommy." Is this message being taught on television today? Examine the reasons for the current popularity of soap operas.

List the characteristics of several stereotypes in our society and on television.

Write down sound effects, sights, other than mass media that attempt to influence on a regular basis (T-shirts, residential mail, greeting cards, etc.)

Explain in a paragraph or two what happens when one takes away the territory of another person (favorite chair, parking space).

Explain in a paragraph or two what happens when someone is given the silent treatment.

Move a chair close to another person, observe his reactions, and describe the results in a paragraph.

Write one paragraph for each of several photographs in the Nonverbal Communication book.

Explain to the class your interpretation of each of several photographs in the nonverbal communication book.

Read a part in the taping of an old radio drama program.

IV. Methods of Evaluation

Tests

Quizzes

Oral reports

Written reports

Paragraphs

Videotape presentations

Student evaluation of videotape presentations

Evaluation of radio drama reading

Special reports or projects

V. Materials

Understanding the Media

Coping with the Mass Media

Coping with Television

Learning to See and Understand (Slide presentation)

Nonverbal Communication

Reel-to-reel recorder

Videotape cartridges

VI. Projects

Reports on old advertising-examples included.

Ads in comic books. Appels used?

Read and report to the class on one chapter from any one of the following books. 58

Report on the role of women in television commercials.

Talk with someone who watches soap operas regularly. Find out why the person watches them and why certain ones are favorites.

Make a notebook of ads using different emotional appeals and write a sentence to explain the appeal used in that ad.

Conduct a test in class on a product claim.

Course Description - The emphasis of this course is on the mastery of grammatical constructs to write logical, well-concieved sentences and paragraphs in each of the four modes of composition: narrative, descriptive, expository, and argumentative/persuasive. In addition, students will work toward mastery of the basic principles of notetaking, library research, notecard organization, bibliography development, and research paper organization with the purpose of successfully completing a six page research report with bibliography. Although the frequency of assignments will keep them relatively short, each composition will be evaluated on the basis of content, mechanics, relevance to the assignment, organization, and achievement of purpose. Students should expect a rigorous grammar review along with the in-depth learning of composition principles.

Competencies - Mastery of course content should enable the student to:

1. Recognize and effectively use the four basic sentence types: simple, compound, complex, compound-complex.
2. Coordinate and subordinate simple sentences correctly and effectively.
3. Correctly and effectively punctuate sentences.
4. Recognize and use levels of usage appropriately.
5. Use a dictionary and a thesaurus efficiently.
6. Utilize the basic principles of paragraph organization and development.
7. Organize and develop a unified, coherent composition of multiple paragraphs.
8. Recognize and avoid common writing errors.
9. Write in narrative, descriptive, expository, and argumentative/persuasive modes.
10. Write in the various forms of precis, critical analysis, character analysis, essay, and news reporting.
11. Select, limit, and organize a prospective topic to an appropriate length.
12. Locate and organize material utilizing the resources of the IMC and to take meaningful notes for a research report.
13. Organize material and ideas into logical, pertinent paragraphs.
14. Prepare a documented research report (note cards, outline, thesis statement, bibliography, and footnotes).

Materials

Gorrell, Robert M. and Mabel M. Brown. Writing and Language I. New York: Harcourt Brace Jovanovich, Incorporated, 1972.

Rankin, David. Style and Structure. New York: Harcourt Brace Jovanovich, Incorporated, 1972.

Smith, Reed et al. Learning to Write. Fifth Edition. Boston: D. C. Heath and Company, 1967.

Warriner, John E. Editor. Composition Models and Exercises, Fifth Course. New York: Harcourt Brace Jovanovich, Incorporated, 1977.

Warriner, John E. et al. English Grammar and Composition, Fifth Course. New York: Harcourt Brace Jovanovich, Incorporated, 1977.

Wood, Earl F. Junior English Review Exercises, Book I. Cambridge: Educators Publishing Service, 1963.

Course scope and sequence adheres closely to the material as it is presented in English Grammar and Composition and in Junior English Review Exercises. The additional texts are available for supplemental exercises and composition models. Teachers are required to adhere to the format of the Sequential Composition Program as it relates to use of Student Composition Profile Folders, Composition I Competency Checklist, and Guidelines for Evaluating Student Writing. The Sequential Composition Program is included in the appendix of the McCaskey English Program notebook.

Content

I. Expanding the Sentence (2-3 weeks)

  A. Parts of Speech, pp. 3-22 (videotape - "Identifying Structures")

  B. Parts of a Sentence, pp. 24-36

  C. Classification of Sentences, pp. 36-39

  D. The Phrase, pp. 40-44

  E. Verbals and Verbal Phrases, pp. 45-55

  F. The Clause, pp. 56-66 (videotape, worksheets - "Subordination and Modification," parts 1 and 2)

  G. Sentence Classification According to Structure, pp. 66-71 (videotapes, worksheets -"Basic Sentence Patterns")

  H. Writing Assignments

    1. All students are required to keep personal journals in which they write their perceptions of events and people around them. Students

will be encouraged to use their journals to further their experiences in writing grammatically correct sentences and at the same time to begin the organizational process necessary to express thought logically and effectively.

2. All students will write several two page paragraphs as diagnostic tools for the teacher. These should contain from twelve to fourteen concrete details. In addition to an edited copy, a working copy and an outline should be required for each assignment.

   Sample topics: There Are Advantages in Growing Up
   Evidently, It Was a Home of Wealth
   Color in the Home
   Myself Ten Years From Now
   I Annoy My Parents

II. Standard English Usage

A. Correct Agreement of Subject and Verb, Pronoun and Antecedent, pp. 81-102 (videotape -"Controlling the Sentence: Agreement")

B. Correct Pronoun Usage, pp. 103-22

C. Correct Verb Usage - Tense, Mood, Voice, pp. 122-62

D. Correct Use of Modifiers, pp. 163-73

E. Glossary of Usage, pp. 174-95

F. Complete Sentences, pp. 199-212

G. Coordination and Subordination, pp. 213-25

H. Clear Reference, pp. 226-41

I. Parallel Structure, pp. 242-47

J. Sentence Length, pp. 248-56 (videotape - "Varying Sentence Length")

K. Writing Assignments

1. The paragraph will be presented early in this unit according to the material on pages 259-72. Several short paragraph assignments (150 words) should be completed, with working copies and outlines required. Final drafts should be rewritten and revised with emphasis on grammatical correctness and sentence structure.

   Sample assignments:

   a. Hand out pretzels as students enter the room. Tell students to get to "know" the pretzel - feel it, taste it, smell it. The student is not to put the pretzel down until he/she has something to write about it.

   b. Explain a process.

   c. Narrate an incident from the point of view of someone from another planet or age.

III. Composition Mechanics

- A. Unity and Coherence in the Paragraph, pp. 273-79
- B. Linking Expressions and Connectives, pp. 279-83
- C. Selecting and Narrowing a Subject, pp. 284-91
- D. Outlining, pp. 291-95
- E. The Introduction, Development, and Conclusion, pp. 295-300
- F. Revision, pp. 300-07
- G. Clear Thinking, pp. 313-26
    1. The Fallacy of Overgeneralizing
    2. The Fallacy of some Cause-and-Effect Reasoning
    3. The Fallacy of False Analogy
    4. The Fallacy of Either-Or
    5. The Fallacy of Circular Reasoning
- H. Common Errors in Mechanics, pp. 404-62
    1. Capitalization, pp 407-21
    2. Punctuation, pp. 422-62
- I. Writing Assignments
    1. The student will be assigned one of the topics on pp. 308-12 for a four paragraph composition of at least three pages. The teacher should evaluate with each student the topic, subtopics, clinching sentences, and outline before the student prepares a final draft.
    2. The student will write an informal essay of 300-500 words on any of the following topics:
        - a. Cafeteria Manners
        - b. Getting Up in the Morning
        - c. My Best Time Wasters
        - d. Movies I Could Do Without
    3. The student will write a precis for any one of the five topics on pp. 344-47.
    4. The student will write a precis of a self-selected poem or short story.

IV. The Research Paper

A. Selecting a Suitable Topic, pp. 348-52

B. IMC Instruction - Teachers should arrange with the IMC staff for IMC instruction at least two weeks prior to beginning this unit.

C. Prepare a Working Bibliography, pp. 352-58

D. Preliminary Outlines, pp. 358-60

E. Notetaking and Cards, pp. 360-65

F. Writing the First Draft Through the Final Draft, pp. 365-67

G. Footnotes and Formal Bibliography, pp. 367-74

H. Research Paper Model, pp. 375-81

I. Format of Final Draft

1. Title Page - title centered; student's name, Composition I, teacher's name, date in lower right corner

2. Outline Page(s) - title centered at top, thesis statement, outline

3. Body - no title, number pages consecutively beginning with page 2

4. Footnote Page

5. Bibliography Page

J. The following are to be submitted for evaluation and grading:

1. A working bibliography. To be evaluated on accuracy of bibliography form, evidence of research, and evidence that the student has exercised judgment in the selection of sources.

2. Notecards. To be evaluated on accuracy of form, evidence of research, suitability of content and quantity, and evidence of paraphrasing and/or quoting.

3. A topic outline and thesis statement. To be evaluated on accuracy of form, evidence of synthesis of ideas, and appropriateness of thesis statement.

4. Research Paper. To be evaluated on accuracy of form (title page, outline, pagination, footnotes, bibliography), extent of research, validity of thesis and conclusion, evidence of stylistic considerations (subordination, parallel structure, paragraphing, etc.), mechanics of writing (spelling, punctuation, diction, etc.).

V. Common Errors - Junior English Review Exercises

Note: Teachers may introduce this material as needs arise, as supplemental exercises to material in previous units, or as a separate unit. In the last option, it is wise to introduce the unit after students have completed the class time allotted for library research and to alternate lessons on the research paper with the mastery of common errors. In this way, students can apply the material in Junior English Review to the writing of their final drafts.

A. Outline of Common Errors, pp. 36-39

B. Errors Identified by Letter, pp. 40-43

C. Errors Identified by Number, pp. 44-46

D. Multiple Choice (Sentences), pp. 46-49

E. Other exercises as time and need dictate

F. Activities Options

1. In-class work on exercises

2. Homework assignments

3. Paper exchange - searching for errors in other students' writings

4. See Teaching Strategies in Composition II course of study

VI. Teaching Strategies

A. Folder Concept - Each student's corrected compositions should be kept in an individual folder at a central location in the classroom to ensure easy reference for students and parents. This strategy will enable the student to see the improvement he/she has made throughout the course and provide him/her with access to his/her previous work at any time. The Student Composition Profile Folder may be used for this purpose if the teacher desires.

B. Grammar Drills - Occasional grammar drills can simplify the bulk of the material and discipline the thinking of the students. These should be oral group efforts.

C. Chalk Talk - The teacher will select and announce a composition topic on the day prior to this activity. On the day of the activity, students will contribute ideas and specific phrases which might be incorporated into a paper on the assigned topic. The teacher lists all ideas on the chalkboard. When a sufficient number of ideas has been listed, the class will evaluate the ideas and outline a potential composition. The ideas and outline become the core for an assigned composition.

D. Writers' Workshop - Students, working in groups of two to five, exchange papers for the purpose of correcting errors in grammar, usage, mechanics, organization, etc. The group discusses each paper, and the author revises accordingly.

E. Whenever possible, examples of exceptional professional writing in each of the types of composition should be presented, dissected, and discussed in class. This serves a two-fold purpose of introducing students to composition skills successfully practiced and of introducing works of authors with whom students may not be familiar. Composition Models and Exercises is a valuable source for this activity.

F. Vocabulary building strategies should be used to expand vocabularies in speaking and in writing. Work should include the studies of prefixes and suffixes, analogies, synonyms, antonyms, connotation, and denotation. Junior English Review Exercises can be used for part of this instruction.

G. Visual materials posted around the classroom can help students maintain an awareness of composition skills.

Sample: Suggestions for Analyzing and Developing a Subject

1. Define
2. Classify
3. Seek Origin
4. Discuss Changes
5. Treat Historically
6. Show Cause and Effect
7. Make a Comparison or a Contrast
8. Illustrate by Examples
9. Make a Hypothesis (suppose conditions were otherwise)
10. Describe Uses
11. Describe Your Feeling Toward Subject
12. Criticize
13. Assign a Value
14. Treat as a Symbol
15. Think of It as Evolving, Growing, Having a Future

H. Holistic Scoring -See Guidelines for Evaluating and Grading Student Writing in Sequential Composition Program (McCaskey English Program Appendix).

VII. Methods of Evaluation

A. See Guidelines for Evaluating and Grading Student Writing referred to in VI., H.

B. Mid-semester and end-semester evaluations will be completed by each teacher in accordance with instructions for using the Composition I Competency Checklist and Student Composition Profile Folder (McCaskey English Program Appendix).

C. Individual writing assignments should be evaluated and graded on the bases of: achievement of purpose, content, organization, expression, mechanics (grammar, transition, diction) , interest, completeness, unity and coherence.

D. Grammar exercises and tests should be graded on the standard percentage basis: 90% + = A, 80% - 89% = B, 70% - 79% = C, 60% - 69% = D, 59% - = F.

E. Student journals should be checked regularly and graded periodically according to the quality of expression and depth of perception. Although this accounts for a small percentage of the student's quarterly grade, all students are required to make assigned journal entries.

F. Teachers may wish to record data about student progress for inclusion in students' folders. A sample format is provided on page 8.

STUDENT THEME PROGRESS REPORT

Name____ Period______________

Careful attention to basic composition requirements will result in clear, interesting writing that is a joy for reader and writer. Your writing will be successful to the extent you have given consideration to these requirements: purpose, organization, meaning, language, mechanics, interest, unity, and coherence.

Completion of this report for each assignment will enable you to identify your strengths and weaknesses and to determine your progress toward mastery of writing skills.

Assignment: Date:
Grade:

Teacher's remarks:
Content:

Mechanics:

Assignment: Date:
Grade:

Teacher's remarks:
Content:

Mechanics:

Assignment: Date:
Grade:

Teacher's remarks:
Content:

Mechanics:

Assignment: Date:
Grade:

Teacher's remarks:
Content:

Mechanics:

Composition II   Academic Curriculum
Category III Core Course
Grades 11, 12
Prerequisite - Composition I (Prerequisite may be waived by the chairman)

Composition II is a continuation of Composition I and is recommended only for students who are competent in the fundamentals of sentence structure, paragraphing, mechanics, and usage. In the first half of the course, emphasis is placed on developing techniques of style through analysis of and imitation of sentence and paragraph models and on developing effectiveness and exactness of expression. Students are required to write frequently, illustrating techniques studied. Mechanics and usage problems are reviewed as needs arise. The second half of the course is devoted largely to a study of the processes of writing a formal, documented research report.

Course Objectives:

At the conclusion of the course the student should be able to:

1. subordinate larger grammatical structures into smaller structures for greater effectiveness
2. vary the length and order of sentences for greater effectiveness
3. transform loose to periodic sentences for greater effectiveness
4. express ideas in parallel form
5. evaluate the effectiveness of a sentence in terms of its sounds, rhythms, and repetitions
6. write paragraphs in a variety of stylistic models
7. write paragraphs with a variety of stylistic purposes
8. create a dominate impression in a paragraph through the use of techniques of unity and coherence
9. organize paragraphs within an essay in logical sequence
10. limit a given topic to a workable length
11. manipulate details to substantiate ideas
12. revise and proofread a paper
13. locate materials in a library for a research report and take meaningful notes on the material

14. prepare a formal bibliograpy according to the Modern Language Association Style Sheet

15. document research information with footnotes according to the MLA Style Sheet

16. prepare a thesis statement and an outline for an essay or research report

17. synthesize a documented research report from note cards

18. use the following marks of punctuation according to contemporary standards of formal writing: comma, semicolon, apostrophe, quotation marks, colon, dash, parentheses, brackets, underlining, and hyphen

19. identify and correct the following errors in a composition: lack of parallelism, incorrect noun or pronoun case, lack of subject-verb agreement, lack of pronoun-antecedent agreement, dangling element, double negative, incorrect tense sequence, sentence fragment, faulty pronoun reference, faulty punctuation of a restrictive or nonrestrictive element, comma splice, incorrect word position, incorrect use of commonly confused words, tautology, faulty comparison, and improper subordination

20. write a multi-paragraph essay for a purpose dictated by academic, social, personal, or professional circumstances.

Course Content

Course content in Composition II adheres rather strictly to the format suggested in The Macmillan Handbook of English, Fifth Edition (Kierzek and Gibson, 1956)*. The outline for units I, II, III, and IV includes those sections of The Macmillan Handbook of English which are required content of the course and the order in which those sections should be studied to meet the objectives of the course.

Unit V (Writing the Research Report) deviates somewhat from the Macmillan model in that maximum use is made of the library/media facilities and staff (see activities under Unit V). However, all of the material included in the references to Macmillan under this unit should be presented.

Units VI and VII include specific references to material in Macmillan and in Senior English Review Exercises (Wood, 1974). The teacher may select judiciously from this material and eliminate content in which students demonstrate competency. Material in these units is to be presented during the time in which students are working out of class on the research report and on the final essay (Unit VIII).

I. Unit I - Uses of Subordination

  A. Dependent Clauses, pp. 68

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* In 1977-78 the sixth edition will begin to replace the fifth edition.

B. Verbal Phrases, pp. 68-69

C. Prepositional Phrases, pp. 69-70

D. Single Words, pp. 70

E. Appositives, pp. 70-71

F. Absolute Phrase, p. 53

G. Sentence Fragments, pp. 217-21 (Do exercise 2, pp. 222-23)

H. Subordination, pp. 391-94 (Do exercises 1,2, 3, pp. 394-96)

I. Proper Arrangement, pp. 402-05 (Do exercises1, 2 pp. 406)

J. Dangling Modifiers, pp. 406-410 (Do exercises pp. 409-10)

(See Teaching Strategy - Subordination - Sentence Combining in Appendix.)

Writing Activity: Write a paragraph of at least 100 words which illustrates the application of subordination techniques. To be evaluated on the effective use of dependent clauses, verbal and prepositional phrases, appositives, absolutes, and single word modifiers; elimination of faulty subordination, dangling and misplaced modifiers, and split infinitives; and recognition of elements lacking subordination.

II. Unit II - Sentence Variety

A. Variety in Length, p. 72

B. Variety in Order, p. 75, p. 429

C. Loose and Periodic Sentences, p. 76, p. 412 (Analyze the selection on p. 79-81; do Exercise 2 p. 414)

D. Parallel Structure and Balance, p. 78, p. 419-22 (Do Exercises 1, 2 p. 422-23)

E. Comparisons, p. 423-26 (Do Exercise p. 426)

F. Words Left Out, p. 426-28 (Do Exercise p. 428)

G. Repetition, Sound, and Rhythm p. 81

H. Conciseness, p. 375-82 (Do Exercise 1 p. 381)

I. Emphasis, p. 410-13 (Do Exercise 1 and 3 p. 414-15)

(See Teaching Strategy - Effective Writing in Appendix)

Writing Activity: Write a paragraph of at least 150 words illustrating variety in sentence length and order and illustrating the use of parallel structures. Include at least one periodic sentence. To be evaluated on effectiveness of sentence variety; effectiveness use of parallel structures; and elimination of unnecessary repetitions and passive voice verbs.

III. Unit III - The Paragraph (2 - 3 weeks)

A. Introductory Models, pp. 86-99

1. Thesis to be argued
2. Anecodotal
3. Definition of a term

B. Problems of Internal Organization, pp. 99-102

1. Development, p. 433
2. Unity, p. 437
3. Coherence, p. 442
4. Point of View, p. 446, pp. 415-17 (Do exercises 1, 2 pp. 418-19)

C. Organizing Paragraphs in Sequences, p. 103

Writing Activities:

1. Write a paragraph of at least 150 words illustrating thesis-to-be-argued model.
2. Write a paragraph of at least 150 words illustrating the anecdotal model.
3. Write a paragraph of at least 150 words illustrating the definition-of-a-term model.

All activities to be evaluated on adjerence to the model, unity and coherence, and consistency of point of view.

IV. Unit IV - The Process of Planning and Writing (3 weeks)

A. Selecting and Limiting a Subject, pp. 110-112

B. Categories of Subjects, pp. 113-31

C. Orders of Presentation, pp. 133-34

   1. Chronological Order

   2. Inductive Order

   3. Order of Enumeration

   4. Order of Easy Comprehension

D. Beginnings and Endings

   1. Dramatized Example or Incident

   2. Anecdote

   3. Autobiographical Incident

   4. Stereotype Refuted

   5. Shock Opening (Formal and Informal)

   6. Question to be Answered

   7. Appeal of Importance

E. Revising and Proofreading, pp. 142-44

F. The Outline, pp. 132-33, pp. 144-47

Writing Activities:

1. Write a three paragraph essay (300-500 words) accompanied by a topic outline illustrating a specific order of presentation. To be evaluated on suitable limitation of topic, adherence to an order of presentation, evidence of proofreading, and accuracy of outline form.
2. Write a three paragraph essay (300-500 words) accompanied by a topic outline illustrating specific models for the beginning and ending. To be evaluated on effectiveness of subordination, evidence of sentence variety, use of parallel structure, limitation of subject, effectiveness of order of presentation, adherence to specific paragraph models, indication of proofreading, and accuracy of outline form.

V. Unit V - Writing the Research Report (6-8 weeks)

Arrangements should be made with the library media staff at least two weeks prior to beginning this unit for one week of media center instruction and research time during scheduled class period(s). Sections A - G of the following outline must be completed before class (es) go to the media center.

A. Deciding on a General Field of Investigation, pp. 163-65

B. Making a Preliminary Check, pp. 165

C. Limiting the Subject, pp. 165

D. Preparing a Working Bibliography, pp. 166-67

E. Reading and Note Taking, pp. 170

F. Evaluating Your Sources, pp. 171

G. Use of Note Cards, pp. 172-74 (See notecard format in Appendix)

The following material may be presented by the teacher or by the media center staff in the media center. At least one week should be scheduled for instruction and for completion of working bibliography.

H. Using the Card Catalog

I. Using the Audio-Visual Catalog

J. Using Encyclopedias and Other Reference Collections (See Appendix for list of Reference Works - McCaskey IMC.)

K. Using the Periodic Guide and Other Guides (See Appendix for List of Periodicals - McCaskey IMC.

The following material should be presented after the week of media center instruction.

L. Preparing the Outline and Thesis Statement, pp. 175-76, 182-85.

M. Form of Footnotes, pp. 177-81

N. Form of Final Bibliography, pp. 181-82

Addendum to Unit V - Writing the Research Report

Effective September 1978, the writing of research reports on general fields of investigation is required of all students of high-average to high ability in grade nine and of all students in Composition I.

Therefore, the research report required in Composition II will be limited to literary research. Teachers are advised to plan their instruction of material in Unit V, A., B., and C. accordingly.

In approving subjects for literary research and in evaluating working bibliographies and thesis statements, teachers should be alert for evidence that the student is pursuing secondary research and not analyzing or presenting a personal interpretation of literature.

O. Analysis of Sample Paper, pp. 183-201

P. Final Form of Paper

  1. Title Page
  2. Outline Page
  3. Body
  4. Pagination
  5. Footnote Page
  6. Bibliography Page

Writing Activities: The following are to be submitted for evaluation and grading.

1. A working bibliography. To be evaluated on accuracy of bibliography form, evidence of research, and evidence that the student has exercised judgement in the selection of sources.
2. Notecards. To be evaluated on accuracy of form, evidence of research, suitability of content and quantity, and evidence of paraphrasing and/or quoting.
3. A topic outline and thesis statement. To be evaluated on accuracy of form, evidence of synthesis of ideas, and appropriateness of thesis statement.
4. Research Report. To be evaluated on accuracy of form (title page, outline, pagination, footnotes, bibliography), extent of research, validity of thesis and conclusion, evidence of stylistic considerations (subordination, parallel structure, paragraphing, etc.), mechanics of writing (spelling, punctuation, diction, etc.).

Units VI and VII may be introduced as needs arise, but should be presented before the final draft of the research report is completed.

VI. Unit VI - Punctuation

A. Underlining, pp. 282-84 (Do Exercises 1, 2 pp. 285-86)

B. Syllabication and Hyphens, pp. 286-89 (Do Exercises 1, 2 p. 289)

C. The Comma, pp. 295-313 (Do Exercises 6, 7 pp. 311-12)

D. The Semicolon, pp. 313-17 (Do Exercise 2 p. 316)

E. The Apostrophe, pp. 317-20 (Do Exercises 1, 2 pp. 319-20)

F. Quotation Marks, pp. 319-24 (Do Exercise 2 p. 325)

G. The Colon and Dash, pp. 325-28

H. Parentheses and Brackets, pp. 329-31

VII. Unit VII - Common Errors - Senior English Review Exercises

A. Outline of Common Errors, pp. 39-42

B. Errors Identified by Letter, pp. 43-48

C. Errors Identified by Number, pp. 49-52

D. Multiple Choice Sentences pp. 53-58

Optional Exercises

E. Substitution Exercises, pp. 59-62

F. Scrambled Sentences, pp. 63-65

G. Scrambled Paragraphs, pp. 66-69

H. Multiple Choice Themes, pp. 70-72

I. Themes for Revision, pp. 76-81

(See Teaching Strategies - Group Activities in Appendix)

VIII. Unit VIII - Words and Phrases

A. Appropriateness (Avoid mixture of the colloquial and the formal styles in serious writing.), pp. 366-367 (Do exercises 1, 2, and 3)

B. Idioms, pp. 367-371 (Do exercises 1, 2, and 3)

C. Concreteness (General vs. Specific words), pp. 371-375 (Do exercises 1, 2, and 3)

D. Conciseness, pp. 375-382. (Do exercises 1 and 2)

1. Avoid wordiness
2. Avoid careless repetition
3. Avoid tautology
4. Avoid pleonasm
5. Avoid circumlocution
6. Avoid use of intensives
7. Avoid repetition of similar sounds
8. Avoid officialese
9. Avoid fine writing

E. Vividness and metaphor, pp. 382-387 (Do exercises 1 and 2)

1. Vivid words and phrases
2. Figurative languages
    a. metaphor
    b. simile
    c. personification
    d. alliteration
    e. onomatopoeia

IX. Unit IX - Levels of Usage, p. 14

A. Functional Varieties of English, pp. 15-16

1. Standard English : The more formal varieties, pp. 17-24
2. Standard English : The more informal varieties, pp. 24-32

B. The vernacular, pp.

1. Varieties of the spoken English, pp. 33-34
2. The students choice, pp. 35-36

C. Bibliography, pp. 36-37

X. Unit X - Glossary of Current Usage

A. Check dictionary for acceptable usage levels

B. Study the following words:

1. accept
2. except
3. affect
4. effect
5. aggravate
6. annoy
7. provoke
8. allude
9. refer
10. allusion
11. illustion
12. already
13. all ready
14. among
15. between
16. apt
17. likely
18. liable
19. as...as, so...as
20. all right
21. alright
22. a lot
23. allot
24. altogether
25. all together
26. amount
27. number
28. ante
29. anti
30. beside
31. besides
32. burst, bust
33. continuous
34. continual
35. credible
36. creditable
37. credulous
38. different from
39. different than
40. emigrate
41. immigrate
42. enthuse
43. enthusiastic
44. farther
45. further
46. fewer

47. less
48. fiance
49. fiancee
50. hanged
51. hung
52. imply
53. infer
54. ingenious
55. ingenuous
56. let
57. leave
58. like
59. as
60. then
61. than
62. practical
63. practicable
64. capitol
65. capital
66. counsel
67. council
68. censor
69. censer
70. principal
71. principle
72. stationary
73. stationery
74. incidence
75. incidents
76. horde
77. hoard
78. complected
79. complectioned
80. regardless
81. irregardless
82. due to
83. because of
84. alumna
85. alumnae
86. alumnus
87. alumni
88. if
89. whether
90. much
91. many
92. oral
93. verbal
94. practicable
95. parctical
96. sensual
97. sensuous
98. set
99. sit
100. thorough
101. through

XI. Unit XI - Final Composition (to be assigned at least three weeks before the end of the semester)

Students should be given a choice of one of the following:

- A. Write a speech suitable for delivery at senior Commencement exercises (seniors only, 1500-200 words).
- B. Write a suitable entry for one of the following essay contests:
  - 1. National Council of Teachers of English Achievement Awards in Writing (juniors only, no minimum length).
  - 2. American Legion Essay Contest (see annual brochure for topic and requirements).
  - 3. Any other contest of comparable scope.
- C. A personal essay (1000-1500 words)
- D. An analysis of a literary work (1000-1500 words)
- E. An essay of opinion (1000-1500 words)

XII. Unit XII - Additional Activities

- A. The teacher may wish to have students keep journals in which they are required to write daily or weekly. The teacher should collect and read journals periodically. Comments and suggestions are appropriate. Grades are optional.
- B. Students should be encouraged to write for "real" purposes as often as possible, i.e., contest entries, Vidette articles, Burning Glass manuscripts.
- C. The English Language
  - 1. Development of English in the family of languages
  - 2. Development of English, pp. 4-6
    - a. Old English (449-1066), pp. 6-8
    - b. Middle English (1066-1500), pp. 8-10

c. Modern English (1500-), pp. 11-12

3. English a Living, Changing, and Analytic Language, pp. 13-;4.

XIII. Unit XIII - Materials

A. Kierzek, John M. and Walker Gibson. The Macmillan Handbook of English. Fifth Edition. New York: The Macmillan Company, 1965.

B. Wood, Earl F. Senior English Review Exercises. Cambridge: Educators Publishing Service, 1963.

XIV. Additional Materials for Teacher Reference or Optional Use

A. Lists of reference sources, periodical holding, etc., supplied by library/media staff.

B. Video Tapes (IMC)

1. "How to Organize a Teacher Assigned Essay" VT 808-153

2. "How to Narrow a Topic" VT 808-154

3. "How to Write a Research Paper" (four tapes) VT 029-106, 107, 108, 109

Teaching Strategy - Effective Writing

Students need to analyze published examples of a variety of kinds of writing styles which incorporate concepts discussed in class.

The following exerpts can be used effectively to illustrate:

1. Persona (who is speaking)
2. Content (what is the speaker saying)
3. Audience (whom is he speaking to)
4. Medium (what is the form of the communication)
5. Effect (how well did he accomplish his purpose)

Students should be introduced to these five concepts for an understanding that effective communication depends upon the writer's attention to (1) who is saying (2) what (3) to whom (4) through what medium (5) with what effect.

Selection A illustrates (1) a tongue-in-cheek satirist (2) using euphonious words to say nothing (3) to an audience he believes can be easily duped into reacting to sounds alone (4) through the medium of a short descriptive paragraph (5) with the effect of total nonsense:

It was a crisp and spicy morning in early October. The lilac and laburnums, lit with the glory fires of autumn, hung burning and flashing in the upper air, a fairy bridge provided by kind Nature for the wingless wild things that have their home in the tree tops and would visit together; the larch and the pomegranate flung their purple and yellow flames in brilliant broad splashes along the slanting sweep of the woodland; the sensuous fragrance of innumerable deciduous flowers rose upon the swooning atmosphere; far in the empty sky a solitary oesophagus slept upon motionless wing; everywhere brooded stillness, serenity, and the peace of God.

Mark Twain

Selection B illustrates (1) a sophisticated, satiric political commentator (2) criticizing the first Ford-Carter television debate (3) to an audience with some political and literary savvy (4) through an editorial (5) with the effect of reducing the importance of the debates to mere buffoonery:

For 27 minutes, they just stood there, the President of the United States and the Democratic nominee for President, saying absolutely nothing at all. It proved they are both supremely qualified to be toll collectors on the George Washington Bridge or head waiters at the Pump Room.

It didn't prove very much else.

First, though, the required punditry: I thought it was just about a wash, with Ford's whites a little brighter. He made the sharpest, most sustained attacks and he seemed to marshal his facts - they both staggered us with figures that I'm sure meant almost nothing to millions of Americans - a little more neatly. Carter maundered a good deal, seemed a trifle nervous at the outset, and didn't give much more than a bare hint (and that at the end, when the whole business became buffoonery) that he has a touch of vision about this country.

Both men, nightmares dancing in their noggins of Richard Nixon playing Uriah Heep to John Kennedy 16 years ago, were wooden, cautious, and deadly dull. Realizing we must go through two more of these debates is a little like being told you need two more long appointments at the dentist's.

National Observer, 1976.

Selection C illustrates (1) an "in" Madison Avenue purveyor of commercial glitter (2) spreading advertising cliches (3) to an audience of monied shoppers (4) through the medium of a sales pitch (5) with the effect of gagging the reader (unless the reader can handle haute couture and zingy in the same sentence.):

B. Altman - Voici an extraordinary Big Store, offering the best of two worlds of New York shopping. Block square and eight selling floors tall, its lower levels are alive with your departments of male/female haute couture and other attractions both serious and frivolous (beginning with a zingy brand-new men's department on Main, of which more later), while on upper reaches tradition carries on. Thus, B. Altman keeps the faith with old-line First Families who want the Altman's they always knew, while attracting the young avant crowd with constant image-adjustments. Nice work if you can get it! - as Altman's clearly can. So the elegant formal linens, the fine art, the rare books and autographs, the world's largest retail collection of dazzling Waterford crystal, are still there, but you'll also encounter shop after shop of the most wanted modernity. Studio III and The Designer, both on 3, are showcases for Anne Klein, Kasper, Halston, Cacherel, Dana Cote d'Azur, Calvin Klein, Donald Brooks, and more and more. Inner Circle (on 2) is one of the most elegant "at home" shops in town. Shoes, on 2, are proverbially great and have an enormous following (David Evins,Etienne Aigner among designer notables). Men, who have always come in for plenty of attention at Altman's, have that block-long Men's Store on Main, very mod, the perfect environment for Dior, Jaeger, New Man, St. Laurent, and other wizards. From imported kitchen wares for gourmet cooks (in Kitchen, on 5-a darling shop), to priceless Oriental rungs (a collector's collection), home furnishings are superb; among other troves of household treasure they have New York's one and only Hitchcock Gallery of museum-quality French and English antiques - a visitor's must even if you're Just Looking Thanks. For the inner man, Britian's great Fortnum and Mason Emporium send delectable delectables - only to Altman's in all New York. That's on 8, and so is the charming Charleston Garden, the Altman restaurant. Do stay for lunch (10:30 - 3:15) or delicious tea (3-5). Fifth at 34th.

Promenade Magazine, 1976.

Selection D illustrates (1) a somewhat naive, less-than-impressive academician (2) awkwardly soliciting students (3) from high school English teachers (4) through the medium of a form letter (5) with the effect of doing more harm than good to the reputation of his college's English department:

I am writing to you because I understand that a significant number of those who arrive at XXXXX College planning to major in English have originally applied for admission as a result of advice which they received from their classroom teachers. The English staff at XXXXX believes that, for many kinds of students, our program is particularly beneficial. For it aims to enable students to attain a maximum amount of personal growth, skill and competence in reading and writing, and confidence that they can interpret independently and validly. Our courses are small enough to enable us to recognize the individual student's needs, to provide him or her with advanced, or independent study when appropriate, or to provide step by step guidance and supervision when appropriate. Instead of attempting, in a relatively small college, to offer a program encompassing the entire sweep of English and American literature, we concentrate on certain areas, like Shakespeare's Renaissance, 19th Century American literature, 20th Century English and American literature. By helping students so to experience a few periods that they feel at home in them, we hope that they may acquire the skills and the interest to enable them to explore other periods in their later formal or informal study.

Apart from the English program, XXXXX offers opportunities which many students find appealing. Rather than taking required courses in the various areas of study, XXXXX requires one freshman course which attempts to acquaint students with the techniques and values of the natural sciences, social sciences, humanities, and fine arts. As a part of the above course, each freshman works, with four or five other freshmen, with a faculty tutor. XXXXX's Field Experience program is particularly meaningful to those students who want to see how academic study does relate to one's projected career. In XXXXX's short (6 week) spring term, students, on and off campus, can devote themselves to the study of one subject.

Should you have a student for whom your (sic.) program seems appropriate, I should appreciate it very much if you would send me his or her name and I shall see that the appropriate information is sent. Your guidance office has information about XXXXX College, but, should you desire to have more information, I should be pleased to send it.

from a New York College, 1976

Teaching Strategy

In-class writing assignments

This strategy is based upon the "holistic" scoring techniques developed by the Advanced Placement Service for evaluating Advanced Placement essays quickly, fairly, and objectively. Used as a tool for in-class writing assignments, it serves the following purposes:

1. students can write more often
2. teachers need not devote much time to reading and correcting
3. students and teachers have a record of each student's progress in relation to the class
4. teachers can determine how well the content of the course is being incorporated into students' "natural" writing.

Technique:

1. Students are given a carefully worded essay topic (see How to Write an Essay Question) to which they must respond in 20 minutes. Never allow more than 30 minutes.

2. Maximum objectivity can be insured if students code their papers rather than use their names and if several classes write on the same topic so that papers can be mixed.

3. The teacher reads a few papers selected at random for a general feel of how well students wrote.

4. In one sitting, the teacher reads the set of papers, reading each paper only once, and makes an immediate decision on whether the paper is:

   4 = way above average
   3 = above average
   2 = below average
   1 = way below average

   and assigns it the appropriate score (4 - 3 - 2 - 1). These scores may be translated into letter grades.

5. The immediate judgment is based on the "holistic" effect of the paper, i.e., the total quality of the response. This includes adherence to the directions; relevance of the content; sentence structure; diction; spelling; punctuation; style, etc. The reader cannot be unduely influenced by any one characteristi of the essay, such as consistent misuse of the semicolon.

6. Occasionally, to test the validity of the scoring, it is good to have a second party read and score a set of essays. The second reader must not be aware of the first reader's scores. Scores must never be more than one number apart if they are to be considered valid.

Teaching Strategy - Subordination

Sentence Combining

Following a discussion or review of the material in Unit I, students should be competent in identifying and defining the following concepts: dependent clause; participal, infinitive, gerund, and prepositional phrases: appositives; single word modifiers. It is helpful to introduce the absolute at this point also so that students may use the structure in sentence combining.

The sentence combining technique is designed (1) to give students practice in subordinating and (2) to develop skills in assessing the stylistic qualities of subordinated elements.

Procedure

Students are given groups of short sentences of the following type.

Group A - He sips at his coffee cup. It is chipped along the rim.

Students are asked to combine these two into one sentence using a variety of subordinating techniques.

Relative Clause - He sips at his coffee cup, which is chipped along the rim.

Participial Phrase - He sips at his coffee cup, chipped along the rim.

Absolute - The cup chipped along the rim, he sips at his coffee.

Single-word - He sips at his chipped (or rim-chipped) coffee cup.

Students should then analyze the relative effectiveness of each combination.

Students are then given a second group of related sentences to combine.

Group B - The taste is bitter, it is acidic. It is also faintly soapy.

Similarly, students combine these (not necessarily into a complete sentence) using a variety of subordinating techniques.

Predicate Adjectives - The taste is bitter, acidic, and faintly soapy.

Appositives - the taste - bitter, acidic, and faintly soapy -

Participial phrase - tasting bitter, acidic, and faintly soapy

Finally, students combine their combinations.

Combination 1 - He sips at his rim-chipped cup, tasting the bitter, acidic, faintly soapy coffee.

Combination 2 - He sips at his cup, chipped along the rim, tasting the bitter, acidic, faintly soapy coffee.

Combination 3 - The taste bitter, acidic, and faintly soapy, he sips at his coffee from the rim-chipped cup.

After students have exhausted all possible combinations, they should discuss the effectiveness of each combination.

Students should then be given additional groups of sentences and proceed with the combining process until subordination reaches the point of diminishing returns.

The following groups of sentences may be used with the ones listed above:

Group C - He ignores the brown film. The film is on the inside of the cup.

Group D - He takes extra care. The care is so that he doesn't spill the coffee.

Group E - He is afraid. He doesn't want to stain the tablecloth. It is new. It has blue flowers on it. They are cornflowers.

The following groups of sentences are exerpted from "Colorado, Utah, and Montana," by Alan Sharp. Following the sentence combining exercise, students should be given the original to compare their combinations with the author's.

Group A - The shores of this inland sea are jade green and lapis lazuli. The lapis has cinnamon in it. A breeze pewters the surface. Small scrolls trace the edge. The scrolls are like the surf. The scrolls are of palest green.

Group B - Overhead, clouds float south. The clouds are lead-bottomed. They move like galleons. Their shadows bloom upon the surface of the lake. They look like great purple flowers. They spread stains of indigo. They turn the shores to sienna sand. They also turn the shores to terra cotta pavings.

Group C - The colors interplay. They shift through a spectrum which is more marine than lunar. It is a landscape drowned in oceanic pastels. In this landscape the sun is sieved into particles of light. The particles are the size of fish eggs.

Original - Jade green and lapis lazuli with cinnamon shores this inland sea, a breeze pewters the surface, small surf-like scrolls of palest green trace the edge. Overhead, lead-bottomed clouds galleon south, their shadows blooming upon the surface of the lake in great purple flowers, in spreading stains of indigo, turning the shores to sienna sand, to terra-cotta pavings. The colors interplay, shifting through a spectrum more marine than lunar, a landscape drowned in oceanic pastels where the sun is sieved into particles of light the size of fish eggs.

Teaching Strategy

Common Errors

Since the "Outline of Common Errors" found in the Senior English Review Exercises, pages 39-42, provides the basic principles of grammar and syntax by which all student writing is judged, a question naturally arises: What teaching methods can provide the greatest possibilities of student mastery of these basic principles? One technique, a process of synthesis, has proven effective.

Following the "Outline of Common Errors," there are found, beginning at Page 43 and ending on page 62, about 300 sentences, each containing one example of a common error. The errors themselves, identified by the capital letters A through Q, are randomly scattered. While this randomness serves as a useful tool for measuring student ability to identify common errors, the procedure to be described below provides an alternative, whereby students spend less time on identifying errors and more time on writing grammatically correct sentences.

The process is as follows. All sentences exemplifying one type of error have been previously identified by the teacher. After the students have defined the terms of the error, and examined the sample errors and their corrections in the "Outline of Common Errors," they are assigned the rewriting of all the sentences which exemplify the error. On average, students correct and rewrite 19 sentences per error, although, in reality, the more sophisticated errors such as A (Lack of Parallelism), B (Incorrect case), C and H (Verbs), D (Lack of agreement - Pronoun - Antecedent), and K (Faulty Punctuation of Adjective Modifiers) exceed the average.

On the day following an assignment, the sentences are corrected orally in class, by having students read their corrected sentences. Whenever requested by students, sentence corrections are written on the board. It becomes each students' responsibility during this recitation to revise his own sentences to conform to the standards of English usage. In this effort, the student has two choices - either to erase or to rewrite at the end of the assignment. At the end of the recitation period, student papers are turned in to the teacher for verification of correctness. If all sentences are correct, the paper is returned to the student with a passing grade; any paper containing errors is returned to the student for correction. When the corrections are made, student resubmits his paper. If all sentences are correct, he earns a passing grade. If errors still persist, he receives a zero for the assignment. The entire process, A through Q errors, takes approximately three weeks.

In addition to the process of teaching the writing of grammatically correct sentences, the following skills are also stressed:

1. Legible writing
2. Correct spelling
3. Correct punctuation and capitalization
4. Correct hyphenation
5. Use of margins and writing within them
6. Neatness, especially erasures
7. The goal of perfection on all final copies. In fact, no student paper can earn a passing grade unless it meets both sets of criteria: grammatical correctness and stylistic correctness.

The potential advantages for using this strategy are:

1. Students must concentrate on a single grammatical or syntactical objective.
2. The multi-sensory approach - reading, hearing, reciting, and writing - to the sentences has a greater impact for student learning than a single approach technique.
3. The mixture of sentence types - simple, compound, complex, loose, and periodic - exposes students to varied sentence structures.
4. The sophisticated structure of the sentences themselves forces students to become aware of the qualities of good writing.
5. Through the medium of short sentences, students learn the demands of perfection which will be expected in their compositions and research paper.

HOW TO WRITE AN ESSAY QUESTION

1. The question should be clear.

   Students should not have to puzzle over the instructions. The topic is intended to test the ability to write the answer and not the ability to guess what the test maker intends. Besides, students have only a limited amount of time, time that should be spent writing and not analyzing unnecessarily.

2. The question should be as brief as clarity allows.

   Restatement may sometimes be necessary to avoid misunderstanding. But, then, perhaps one should consider whether the restatement should be used without the original because the restatement does not need additional clarification.

3. The instructions should be definite.

   Students should know what is required. For example, Discuss, citing specific examples from one novel. or Pay attention to the correct form of the business letter. or Be sure to use complete sentences.

4. Avoid questions requiring only a yes or no answer.

   e.g., Do you agree? Where does the student go from there?

5. Average students should be able to write average answers to the question, and yet bright students should be able to show their brightness.

   A good topic permits the ranking of all students according to ability.

6. The vocabulary used and the concepts expressed in the topic should not be too difficult for the ordinary student to understand immediately.

   A difficult topic distinguishes only between the very bright and the rest of the population. Besides, difficult reading changes the test to a reading test.

7. The question should not call for clichés as answers.

   A topic worn out by overuse produces worn-out responses. On the other hand, some good questions merely twist clichés. For example, What's right with television? In what ways are teenagers more conservative than the over-thirties?

8. The question itself should provide an organizing principle for the essay.

   e.g., Compare and contrast...
   Briefly describe...and then analyze...
   Discuss your answer to this question, giving the reasons for your answer and citing specific examples to support those reasons.

COMPREHENSIVE ENGLISH — COMPREHENSIVE CURRICULUM

Course Description - Comprehensive English is the required one year course for sophomores who elect the Comprehensive and Business Education Curriculums and for juniors and seniors who are phased out of the Reading Curriculum. The variety of experiences includes IMC instruction which will provide background for the proper use of library facilities and IMC materials; sentence combining which will help students recognize the manipulative possibilities that transformations give us in the structuring of the English language; composition which will allow students to apply sentence transforming as well as the competency list in their efforts to compose more clear, concise, unified, and stylistic sentences in the writing assignments; speech which can aid students in delivering speeches with confidence and ease because of their understanding of diction, style, unity, and organization; consumer/worker education which provides sample forms for completion in banking, job applications, and family, domestic and business situations; and literature from many cultures which will help students to understand the differences as well as the similarities in the life styles of all people.

Content of the Course of Study

Rubric for First Thirty Days of the Course, p. 1

Competencies and Content for IMC Instruction, p. 3

Competencies and Content for Consumer English (Forms in Your Future), p. 5

Competencies and Content for Sentence Combining, p. 7

Literature of the World, p. 11

I Heard the Owl Call My Name, p. 13

To Kill a Mockingbird, p. 15

Competencies and Content for Speaking and Listening, p. 17

Bibliographies, p. 20

Comprehensive English Rubric (Thirty Days) - It is suggested that teachers adhere as closely as possible to the following rubric for the first six weeks of the course, making judicious exceptions as scheduling conflicts demand.

Day One - Introduction to course content, course materials, course activities, unit competencies.

Day Two - Introduction to Sequential Composition Program: Student Composition Profile Folder and Composition Competency Checklist. Assign in-class paragraph on appropriate topic.

Day Three - Student analysis of previous day's writing assignment using the Composition Competency Checklist. (This self-analysis should give the teacher data for subsequent instruction in composition.)

Days Four and Five - Introduction to Sentence Combining.

Days Six through Nine - Continuation of sentence combining activities, culminating in one assignment to be evaluated and placed in Student Composition Profile Folders.

Days Ten and Eleven - IMC orientation. Plan in advance with Mrs. Cherry.

Day Twelve - Introduce topics for IMC research. It will be necessary for teachers to determine the units they plan to introduce at the conclusion of the thirty day rubric to pursue topics for IMC research, because subsequent IMC work should be related to Literature of the World, one of the two required novels, or the speech unit.

Days Thirteen and Fourteen - Continuation of sentence combining activities.

Days Fifteen through Twenty - Introduce Forms in Your Future. Complete first four required forms.

Day Twenty-one - Follow-up of Day Twelve. Introduce material or activity you plan to pursue at the conclusion of the rubric: speech unit, I Heard the Owl Call My Name, To Kill a Mockingbird, or Literature of the World. Follow through on IMC topics related to your unit.

Days Twenty-two through Thirty - During this time period you should complete your speech or literature unit and its related IMC unit. It is reasonable to expect that interruptions in the daily schedule might necessitate an additional week or so for this work. Class time and assignments should not relate exclusively to the speech or literature unit, but rather should be structured in such a way as to include periodic work on sentence combining skills.

To assist in planning for the year, the course of study recommends the following as approximate units of time allotted for course requirements. It is implied that these units of time are integrated, not isolated.

Sentence combining and composing - twelve weeks

Consumer/worker education - four weeks

IMC activities - two weeks

Speaking and listening activities - three weeks

I Heard the Owl Call My Name - two weeks

To Kill a Mockingbird - two weeks

Literature of the World - eleven weeks

IMC INSTRUCTION

I. Competencies

At the conclusion of instruction, the student should be able:

A. To distinguish among fiction, nonfiction, biography, and reference works.

B. To locate print and nonprint resources for specific information needs using the card catalog, periodical indexes, and other bibliographies.

C. To locate and use appropriate specialized reference works to fill information needs.

D. To operate properly equipment needed to utilize nonprint information sources.

E. To follow designated circulation procedures.

F. To observe general IMC rules and regulations.

II. Content

A. Orientation slide/tape

1. IMC personnel
2. AV resource formats and locations
3. AV equipment
4. AV card catalog
5. Location of print resources
6. Periodical and other indexes
7. Periodicals - current and back issues, microfilm copies
8. Main card catalog
9. Local production facility

B. General IMC regulations including pass system

C. Circulation procedures

(Worksheet provided to record major information in A. 1. - 3.)

D. Review of card catalog and Dewey Decimal classification system as location tools for print and nonprint resources.

E. Introduction to specialized reference works:

1. Benet's Reader's Encyclopedia
2. Books in Print
3. Contemporary Authors
4. Editorials on File
5. Facts on File
6. Vital History Cassette Tapes

(Search exercise to reinforce information covered in E. 1. - 5.)

F. Individual or small-group instruction in the use of AV equipment as required:

1. Videotape play back unit
2. Microfilm reader

CONSUMER/WORKER EDUCATION

Text: Forms in Your Future

I. Competencies

Mastery of this material should enable the student:

A. To relate the history and current status of the Social Security System and its effects on the work force.

B. To prepare effectively for a job interview.

C. To use the index system of the want ad section of the newspaper to find a job for which he or she will apply.

D. To evaluate the options for deductions for dependents on the federal withholding certificate.

E. To comprehend forms related to the Federal Income Tax System.

F. To evaluate the strengths and weaknesses of labor unions as they apply to the contemporary work force.

G. To assess the advantages for opening checking and/or savings accounts.

H. To maintain records of deposits, checks, monthly statements, and savings withdrawals.

I. To plan a budget based on weekly, monthly, annual income and expenditures.

J. To use percentages in figuring problems of principal and interest.

K. To apply for a driver's license and to acknowledge the responsibilities of a licensed driver.

L. To evaluate the advantages and disadvantages of having credit.

M. To deal with the problems in building a credit rating.

N. To assess the legal ramifications of marriage (rights and responsibilities).

O. To participate in home and family responsibilities such as buying insurance, ordering by mail, paying taxes, maintaining property.

P. To participate in primary and general elections.

Q. To employ appropriate language arts skills in completing forms related to competencies A. through P.

II. Content - Lessons for all of the following forms should be completed.

A. Application for Social Security Number

B. Job Application Form - Office and/or Factory

C. Withholding Exemption Certificate

D. Application for Union Membership

E. Application for Checking Account

F. Making Deposits

G. Writing Checks

H. Monthly Statement - Checking Account

I. Application for a Savings Account

J. Savings Account Deposit Slip

K. Savings Account Withdrawal Slip

L. Application for a Driver's License

M. Application for a Car Loan

N. Application for a Charge Account

O. Application for a Marriage License

P. Order Form - Mail Order Catalog

Q. Application for Life Insurance

R. Federal Income Tax Form 1040

S. Voter's Registration Form

SENTENCE COMBINING

I. Competencies

Mastery of this material should enable the student to improve composing skills by:

A. Phase One

1. Recognizing the potentials for combining groups of related kernel sentences.
2. Transforming groups of kernel sentences into a variety of longer sentences.
3. Evaluating transformations for their stylistic elements.
4. Analyzing grammatical constructs in transformations and evaluating their effectiveness.
5. Applying sentence combining skills in his/her original composing.

B. Phase Two

6. Reading and analyzing model transformations for the variety of levels on which they are written.
7. Recognizing the original constituents of model transformations.
8. Copying models of various transformations to create well-structured, stylized original sentences.

II. Content

Note to teachers: The following are suggested minimums for sentence combining activities. Teachers may limit or add appropriate content according to student needs and available time.

A. Phase One

1. A note to students - explanation of composing, pp. X-XV
2. Introduction - unmodified kernel sentences and transformations with examples, pp. 3-6
3. How to use Phase One, p. 7

B. Suggested list of kernel sentences groups

1. "French Fries," p. 10

Sample Lesson: Cluster 1-3 - T_1 The White french fries are loaded into a wire basket.

T_2 Into the wire basket the white french fries are loaded.

T_3 The wire basket is loaded with white french fries.

Cluster 4-5 - T_1 They are slowly lowered into oil.

T_2 Slowly they are lowered into oil.

Cluster 7-9 - T_1 Their hot bath crackles and foams.

T_2 Their hot bath is crackling and foaming.

T_3 Crackling and foaming, their bath becomes hot.

T_4 Their bath, crackling and foaming, becomes hot.

T_5 Their foaming, crackling bath becomes hot.

Cluster 10-12, 13-14

T_1 The thinly sliced potatoes release a puff of steam but come out crispy brown and streaked with oil.

T_2 The potatoes, thinly sliced, release a puff of steam before emerging crispy brown and streaked with oil.

T_3 Coming out crispy brown and streaked with oil, the thinly sliced potatoes release a puff of steam.

2. "Hamburgers," pp. 10-11
3. "Table," p. 12
4. "Ashtray," p. 13
5. "Street Scene," pp. 15-16
6. "Wave," p. 18
7. "Most of Us Remember," p. 20
8. "Making a Stew," p. 22
9. "Working Girl," p. 24
10. "American Unfreeway," pp. 26-27
11. "Consumption," pp. 28-29
12. "Parable I," p. 30
13. "Pace," pp. 36-37
14. "Sunday Afternoon," pp. 37-38
15. "Rock Concert," pp. 40-41
16. "Timeless Questions," pp. 41-42
17. "Body Defenses," pp. 44-45
18. "High Noon," pp. 47-49
19. "Model," pp. 50-51
20. "Laser," pp. 52-53
21. "Television," pp. 55-57
22. "Public Library," pp. 63-64
23. "Hydrogen Bomb," pp. 64-66
24. "How Whites Look to Blacks," pp. 68-69
25. "Schools and Free Enterprise," pp. 72-74
26. "The Hopi Way," pp. 80-83
27. "Drag Racer," pp. 83-85
28. "Automobiles and Personality," pp. 85-88

29. "The Groome," pp. 92-94
30. "Stereotypes," pp. 96-99
31. "Dilemma," pp. 102-03
32. "Chicano Movement," pp. 111-12
33. "Returnable Bottle," pp. 115-17
34. "Runaway," pp. 117-19
35. "White Christmas," pp. 122-24
36. "Alcohol and Marijuana," pp. 132-33
37. "Intergalaxy Report," pp. 147-51
38. "Walking on the Moon," pp. 152-53

C. Phase Two

1. Introduction, pp. 157-61

2. How to Use Phase Two, p. 161

3. Students should do all transformations to correspond with models that illustrate the headings.

Choose one of two from Model A, Model B, and Model C.

a. Model A - Sentence in Two Levels, pp. 164-65

Sample Lesson: Three Model-Sentence in Two Levels

1. (1) The life of Robert Kennedy was like a bridge.
(2) rising above the landscape,
(2) spanning the country,
(2) connecting ideas,
(2) connecting people.

2. (1) The average worker is on the run as he battles inflation,
(2) lifting, pushing, straining to make a better living,
(2) trying to maintain a respectable standard of living.

b. Model B - Sentence in Two Levels with the Base Clause in the Middle

c. Model C - Sentence in Two Levels with Absolutes, pp. 168-69

d. Model D - Multilevel Sentence

1. The cat came with a leap.
2. The election results will come in slowly.
3. Children begin school.
4. Repairing a machine can be simple.

e. Model E - Multilevel Sentence with the Base Clause in the Middle

1. The college student is alert.
2. The motorcycle idled at the stoplight.
3. The willows swayed.

f. Model F - Sentence with Two Base Clauses and Two Levels

1. Model.
2. The dancers moved with sound.
3. Smog hung over the city.
4. A beard keeps one's face warm.
5. The optimist sees things.
6. Time seemed to hang.
7. The shadows lengthened across the grass.

g. Model G - Sentence with Two Base Clauses and Multilevels

1. Model.
2. The diver sprang into the air.
3. The pusher works the street.
4. The clouds come rolling in.
5. Loving is such a simple matter.

h. Model H - Sentence Combining the Base Clause

1. Model.
2. The children raced across the field.
3. The batter tensed.
4. The frisbee soared.
5. The gang huddled around the jukebox.
6. The engine lumbered forward.
7. Nurses must study.
8. Three girls were lying on the grass.
9. Tornadoes often occur.

i. Phase Two - Advanced

1. Another Fable
2. Magic Words
3. Final Exam
4. Starting the Car
5. Women's Liberation

Literature of the World

I. Competencies

Mastery of this material should enable the student:

A. To distinguish among the various genres and sub-genres of short story, fable and legend, drama, poetry, and novel.

B. To relate literature to the culture or country which inspired or produced it.

C. To appreciate the similarities and differences between literature of the Western and non-Western worlds.

D. To build a frame of reference for significant works he/she has read in world literature.

E. To discuss selected literary themes and styles.

F. To develop an awareness of the evolution of selected literary forms.

G. To recognize the common goal of all literary artists to make the human experience intelligible.

H. To develop an awareness that the literary arts and the art of painters and sculptors are thematically consistent.

II. Teaching Strategies and Student Activities

A. Approximately eleven weeks should be devoted to stressing the competencies for Literature of the World. Because the material is not sequential, teachers are free to organize units in a variety of ways:

1. Selections from each of the eight units as outlined in the text
2. Units by genre, selecting appropriately from all units in the text
3. Units by culture or country
4. Thematic units

B. Teachers should give equal stress to the content, form, and culture of each selection to assist students in mastering the competencies.

C. As applicable, composing skills should be reinforced in the study of literature.

D. As applicable, teachers should integrate the first three critical experiences from the Pennsylvania Comprehensive Reading Plan in the teaching of literature: responding to literature, sustained silent reading, and sustained writing. Refer to the PCRP booklet for additional explanations and strategies.

E. Teachers should provide opportunities for students to correlate the study of literature with mastery of IMC competencies and use of IMC facilities: assigned or optional reports (oral or written) on foreign authors, countries, cultures, etc.; learning stations; slide/sound presentations; videotapes.

F. Teachers should make available to students materials listed in the Supplemental Bibliography. Such materials are a source for supplemental reading, sustained reading activities, unit supplements, and the like.

G. Teachers are cautioned to select materials from Literature of the World consistent with the reading levels of students in Comprehensive English. This implies some independent or individualized work, as necessary. Furthermore, teachers are cautioned not to dwell extensively (or not to dwell at all) on material students may have studied in junior high school, for example, classical myths and "The Monkey's Paw."

I Heard the Owl Call My Name

The following selections from Literature of the World may be correlated with the teaching of I Heard the Owl Call My Name:

Poems About Death, pp. 204-07
Poems About Nature, pp. 209-11
Poems About Animals, pp. 214-18
"Indian Reservation: Caughnawaga," p. 242
from "The Night Chant," p. 254
"Death Song," p. 255
"Lamentation," p. 256
"Where the Wind Is Blowing," p. 257
"The Splendor of the Heavens," p. 257
Childhood in an Indian Village, pp. 319-27

IMC materials are available for further study of the following myths and legends from I Heard the Owl Call My Name. Teachers may desire to enrich the novel by utilizing these materials or to use them for student research/reporting activities. Consult IMC personnel regarding:

"Whoop Szo," the noisy mountain
"Cedar Man," first man-god
"The Swimmer," the salmon
"The Oolachon," the candle fish
"The Cedar-Man Totem"
"The Raven"

The following themes, ideas, and observations from I Heard the Owl Call My Name are provided to assist teachers in approaching the substance of the novel:

1. The measure of a life is not in its quantity but in its quality.

2. Coming to grips with loneliness is a way of life in the Indian village.

3. The life of the "swimmer" is one of courage and adventure. When the swimmer dies, it has spent itself completely for the end for which it was made. In this fact there is no sadness, only triumph.

4. Friendship deepens between Jim and Mark as they feel, care, and do for each other. These acts lead to truth, understanding, and humility. It is friendship forged in silence, not in talk.

5. Crossing cultures is difficult. The bridge provides rocky passage both ways. Only the strongest survive - like the "swimmer."

6. Old people are proud of youngsters at school but fear and resent them.

7. Youth are basically interested in the future, not in the myths and traditions of the past.

8. One of the places the church belongs is in the gutter. It is where it does some of its best work.

9. So-called experts are sometimes so proud of their expertise that they end up being anything but expert.

10. Mark comes to know Indians best through understanding the loneliness they had lived with through the centuries.

11. Pain, anguish, hope, despair are partial payment for escaping to the white man's world. Leaving the old ways is difficult; coming back is difficult.

12. Generally, the white man has cheated the Indian.

13. Keetah becomes pregnant to Gordon. This is her way of keeping part of Gordon in the village. He will never know the truth. Jim will marry Keetah, as he predicted earlier he would, and take care of Gordon's child as well as his own children when they are born.

14. The fundamentals are the only things that really matter, for it is the fundamentals that give us enough of the meaning of life to be ready to die.

15. Mark made friends with loneliness, with death, and with deprivation, and his sustaining fortress was his faith.

16. Calamity Bill's death and funeral are appropriate for a man as fundamental and primevil as the cedars this man had cut.

17. The young vicar is told "thank you" - even though there is no word for that concept in the Kwakwala. How? The Indians want him to stay with them because this is where he has known peace and because he has proved himself a "swimmer."

18. To care is to love and to suffer. Education is not enough.

19. The owl calls Mark's name. Ironically, he dies in an avalanche of cedars.

20. The Indians wait for Mark's soul to come back as a Raven rather than as a butterfly, for that is how great men return.

To Kill A Mockingbird

Racial concepts in this novel can be enriched by the introduction of works by selected Black authors from appropriate materials in the Supplemental Bibliography.

The following topics might be used for optional or required IMC activities: racism; courtroom procedures; language, dialect of the South; "nigger" vs. "poor white trash"; ante bellum manners, a carry-over into the Twentieth Century. Consult IMC personnel for resources and suggested activities.

The following themes, ideas, and observations from To Kill a Mockingbird are provided to assist teachers in approaching the substance of the novel:

1. The helpless in this world need protection, but most people are afraid to do what is "right" in the face of social pressure. Therefore, only the brave can be the true leaders.

2. Although many of the townspeople do not like the idea of Atticus' defending a "nigger," they still respect Atticus. Why?

3. In the courtroom scene the Black preacher says, "Miss Jean Louise, stand up. Your father's passin'." How does his statement relate to 1. and 2. above?

4. Although it is sometimes more difficult, to love is better than to hate, because loving builds human relationships while hating tears them down.

    a. Atticus' patience and tolerance with Jem and Scout
    b. Alexandra and Calpurnia's caring for the children
    c. The neighbors' concern that the children grow up right
    d. The Blacks' attitudes toward Atticus and vice-versa
    e. Bob Ewell's threat to get Atticus and his attempt to get Atticus through Jem and Scout
    f. The jury's verdict, manifesting how ingrained hatred can interfere with reason

5. The letting go of tradition is difficult, even if that tradition serves no good purpose.

6. If a person is perceptive, he/she will be able to use reality to destroy myths and/or legends.

    a. Jem and Scout penetrate the mystery of Bo Radley to the extent that he saves their lives.
    b. Jem and Scout's visit to the Black church helped them to see the falsity of the myths and legends about Southern Blacks (i.e., collection for Tom Robison's family).

7. When people lack rational explanations for natural phenonmena or for the behavior of other people, they invent explanations.

    a. The myth about Bo Radley
    b. The children's explanation to themselves about Mrs. DuBose's behavior
    c. The Ewell's creating a story that Erla Mae was raped to cover her feelings for Tom Robinson and about her father's incest

8. Position and social status can, but not necessarily does, make one a superior

human being.

a. Aunt Alexandra's mission group discusses mistreatment of natives abroad but cannot see the same mistreatment in their own town.
b. Judge Taylor selects Atticus rather than the public defender so that position, experience, and integrity can be used to defend an innocent, socially helpless man.
c. The children respect Calpurnia for caring for them, for teaching them, and for disciplining them. When Aunt Alexandra tries to take over, Jem and Scout resist.
d. Status, even false status, is important to Jem, as evidenced by Jem's asking Scout to avoid him at school.

9. Miss Maudie says, "There are just some kind of men who're so busy worrying about the next world they've never learned to live in this one, and you can look down the street and see the results." What does Miss Maudie's observation imply about religion?

10. Education can and does occur in the classroom, but many lessons are learned through daily experiences.

a. Consider Miss Fisher's statement to Scout, "Tell your dad not to teach you any more. It will interfere with your reading."
b. Miss Fisher learns a lesson from the lunch incident with the Cunningham boys. The class, inspired by Scout, teaches Miss Fisher the meaning of poverty.

SPEAKING AND LISTENING

Approximately three weeks should be devoted to speaking and listening activities of a formal nature. All students should be required to prepare and to deliver one speech as a culminating activity to instruction in speaking and listening. This speech may be correlated with an IMC research unit or with any of the literature (required or supplemental), or it may be an isolated topic appropriate for a demonstration or sales speech.

The required speech activity should include instruction in:

1. research, if indicated
2. organization of ideas
3. preparation of a topic outline
4. preparation of note cards
5. conventions of delivery (diction, projection, eye contact, pacing, distracting mannerisms, etc.)
6. active, courteous, responsive, responsible listening

Teachers may wish to require a witten copy of the speech as a composition assignment.

Both speaker and audience should be evaluated, the speaker on how well he/she has fulfilled the requirements of the activity and the audience on how well they actively listen.

Additional speaking and listening activities should be integrated into course units as applicable.

I. Competencies

Mastery of this material should enable the student:

A. To be an active listener and a responsive, responsible member of an audience.

B. To organize material for a speech in a unified, coherent manner.

C. To prepare a topic outline for a speech.

D. To prepare and to use notes in delivering a speech.

E. To utilize his/her resourses of diction, projection, pacing, and body language (including eye contact) in effective oral communication.

F. To effectively deliver a prepared speech.

II. The Speaker

A. Select and limit the topic for a three to five minute speech.

B. Gather material; research if indicated.

C. Organize material for unity, coherence, and emphasis.

D. Prepare a topic outline.

E. Write a draft of the speech if required.

F. Prepare note cards with key words and ideas taken from the outline.

G. Practice delivering the speech to family members, friends, or to your reflection in a mirror.

H. Concentrate on diction, projection, pacing, body language (eye contact and gesture) and eliminating distracting mannerisms.

I. Deliver the speech to the audience. Take several deep breaths to relax before you begin speaking. Pause in front of the audience until you have their attention. Prepare any visuals in advance. Pause at the conclusion of your speech for audience reaction. Do not start for your seat while you are still speaking. Make your conclusion the most effective part of your delivery.

III. The Listener

A. Clear your desk of all books, notebooks, pencils, etc., which might tempt to distract you from concentrating on the speaker's words.

B. Sit close enough to the speaker so that you can easily see and hear.

C. Make yourself comfortable, but remain physically and mentally alert.

D. Be courteous and responsive to the speaker; do not distract him/her by word or gesture.

E. Concentrate on what the speaker is saying.

F. Look at the speaker. Observe his/her body language, but don't be distracted by it.

G. Listen for evidence of organization; make mental notes of questions or comments you will want to offer at the conclusion of the speech.

H. React to the speech in a positive way; support the speaker; ask informational questions; offer positive critical comments.

IV. The Evaluator

A. Teachers may wish to evaluate the separate components of the speech (the outline, the note cards, the written draft) as well as the actual delivery. Teachers may develop their own evaluative procedures, consistent with the unit competencies and requirements.

B. Teachers are encouraged to use a negative point system in evaluating the listeners.

1. Place yourself in a position to view the speaker and as much of the audience as possible. Sit at the side of the room, not at the back.

If you feel that it will not distract the speaker, you might circulate around the back and sides of the room. Make the audience aware that you are evaluating them as active, responsive, responsible listeners.

2. Assume that each listener starts with a grade of A or with a given number of points. The grade is lowered or points are subtracted for each action you observe that is not consistent with the role of the listener. Be alert for actions such as: staring out of the window; putting heads on desks; deliberate, overt distractions to the speaker; inadvertent distractions (drumming on desk or playing with a pencil); blatant discourtesy (heckling or jeering).

3. In extreme cases of unacceptable audience behavior, a student my be further penalized by losing his/her opportunity to speak; if the student has already delivered his/her speech, you may revoke the grade and assign an F.

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CONTEMPORARY NOVEL
CATEGORY III CORE COURSE
GRADES 10, 11, 12

ACADEMIC CURRICULUM

Course Description

Within the study of literature, it is evident that the study of the novel should occupy a major part. This course combines a serious study of the novel's forms and antecedents with the actual serious interpretation of modern novels themselves. Using as the main text an anthology of seven important novels written by Roth, Vonnegut, and Bellow, the course will be supplemented with renowned novels by Hemingway, Faulkner, Hesse, and Solzhenityan. Intensive classroom discussion will be utilized to present a number on interpretive viewpoints: psychological, historical, literal, and psycholoanalytical. The main method of evaluation will be the essay in which the student's interpretation using the various methods is backed up with documentation. This is a rigorous course, yet very rewarding to a serious student of literature.

General Objectives

1. To present a workable definition of a novel through an intensive presentation and discussion of the development of the novel genre from early Italian romances to the present day experimental novelists such as Vonnegut, Sexton, and White.
2. To instill in the student a firm understanding of the novel's form together with literary concepts. Narrative, plot, point of view, theme, setting, style, tone, characterization, flat-stock character, rounded character.
3. To develop the potential of students in interpreting serious literature on an individual basis.
4. To develop the basic research skills of students through examination of existing literary explanation and criticism from a myriad of library sources.
5. To relate the basic themes and issues of the literature of the course and literature in general to the contexts of his immediate life.
6. To demonstrate his understanding of the symbolic meaning of a literary character and his actions by writing a well integrated and well documented essay.
7. To discuss openly and without strain the themes of great novelistic literature and to be able to relate them to contemporary issues in every man.

Basic Skills Which Permeate the Course

When the student has completed the course, he should be able to:

1. Demonstrate his understanding of the literal meaning of a piece of novelistic literature by answering with 90% accuracy questions concerning the material.

2. Identify and illustrate the tone, style, and point of view of a given novel through discussion and/or essay.

3. Demonstrate his ability to analyze a literary character, identifying specific traits (aggressiveness, empathy, pathos, etc.)

4. Write an expository paragraph, analytical theme, and research paper, using effective diction, logical organization, and proper grammatical structure.

5. Distinguish between statements of fact and statements of opinion.

6. Analyze a basic cause and effect relationship in a given literary context.

7. Identify universal human commonality cross-culturally using specific examples from the texts of the course.

8. Respect the skill and complexity of well-written novelistic literature as a mirror to human concern.

Textbooks

Camus, Albert. The Stranger, Knopf, 1946.

Clerd, Charles, and Louis Leiter, editors. Seven Contemporary Novels, 2nd edition, Scott, Foresman and Company, 1975.

Faulkner, William. The Sound and The Fury, Random House, 1951.

Fitzgerald, F. Scott. The Great Gatsby, Scribner, 1925.

Hemingway, Ernest. A Farewell to Arms, Scribner, 1929.

Hesse, Herman. Demian, Holt, Rinehart and Winston, 1951.

Joyce, James. A Portrait of the Artist as a Young Man, Viking, 1925.

Solzhenitzyan, Alexander. One Day in the Life of Ivan Denisovitch, Praeger, 1962.

I. Unit 1: The History and Form of the Novel

  A. Definition - Thrall Hibbard and Holman - A Revided Handbook to Literature.

    1. Basic Characteristics: Genre, fiction, narrative of life, character, theme, etc.

  B. Early Development: Roots and Antecedents (together with brief synopses and form discussions).

    1. Greek: Daphnis et Chloe
    2. Roman: Satyricon (Petronius)
    3. Italian: Decameron (Boccacio), Il Pecorone, (Fiorention)
    4. Spanish: Don Quixote (Cervantes), Lazarillo de Tormes (de Rojas)

5. French: Gargantina (Rabalais), Gil Blas (Le Sage)
6. English: Pilgrim's Progress (Bunyan), Moll Flanders (DeFoe), Robinson Crusoe (DeFoe), Pamela (Richardson), Tom Jones (Fielding), David Copperfield (Dickens), Frankenstein Shelley)
7. American: The Last of the Mohicans (Cooper, Moby Dick (Melville), The Scarlet Letter (Hawthorne), Maggie (Dreiser), For Whom The Bell Tolls (Hemingway), The Last Tychoon (Fitzgerald), Go Down, Moses (Faulkner), The Grapes of Wrath (Steinbeck), The Adventures of Augie March (Bellow), Slapstick (Vonnegut).

C. Sub-Genres'

1. Picaresque Novel
2. Novel of Manners
3. Historical Novel
4. Detective Novel
5. Gothic Novel
6. Stream of Consciousness Novel
7. Psychological Novel

D. Form of the Novel - specific discussions and examples

1. Narrative (Story) - Story/Allegory exercise
2. Plot: "The Alligator and the Two Headed Man"
3. Point of View: Pride and Prejudice, example
4. Theme: The Great Gatsby - example
5. Setting: The Great Gatsby - example
6. Style: Daisy Miller - example
7. Tone: Pamela - example, poetry example (W.B. Yeats)
8. Characterization:
    a. Flat-stock
    b. Rounded

II. Unit 2: Novels of Expatriate Writers

A. Teacher Presentation/Introduction

1. The FSS "The Lost Generation"
2. World History Background
    a. W.W.I. and ramifications
    b. Jazz Age
    c. American rural society and disintegration
3. Discussion of personal aspects of various individuals living during those times.
    a. Malcolm Crowley
    b. Gertrude Stein
    c. E.E. Cummings
4. Discussion of development of anti-war literature

B. Student Presentation of Hemingway biography and discussion

C. Presentation of A Farewell to Arms

1. Introduction
2. Historical Background/Expatriate experience

3. Literary allusions
4. Basic Plot

D. Characterization - antecedents and development of Frederick Henry and Catherine Borkley

E. Hemingway Hero throughout literature

1. Presentation by faculty member - illustrated throughout the Hemingway works.
2. The Hemingway Women.

F. Discussion of war as a Metaphor throughout A Farewell to Arms

G. Discussion of Evident Symbolism

1. Light/Dark Metaphor, Brown/Green, Life/Death
2. Title: A Farewell to Arms

H. Essay evaluation - in class examination

I. Student Presentation of F. Scott Fitzgerald biography and discussion

1. Comparative study of literature (entire week)
2. Central Themes and concerns
3. Reflection of distinct American Age

J. Teacher Presentation of The Great Gatsby

1. Introduction
2. Setting and basic plot
3. Central issues: quest of unattainable, self delusion, impaired vision. Class disparity, decay (moral and social), etc.
4. Intensive discussion using auxilary Fitzgerald texts, The Beautiful and the Damned, Tender is the Night, The Last Tychoon
5. Metaphor and symbolism within text
   a. Dr. Eckelrod
   b. Dock lamp
   c. Party scene
6. Characterization
   a. Gatsby
   b. Nick Carraway
   c. Tom and Daisy Buchanan
   d. Discussion of symbolization

K. Discussion of book as social commentary

L. Essay examination

1. Discuss your perceptions of The Great Gatsby as an allegory of the American Dream.
2. Was Jay Gatsby a victim of Self Delusion or a man with a sacred quest?
3. Discuss the symbolism of the billboard in The Great Gatsby.

M. Student Introduction of William Faulkner's biography

1. Explanation of Snopes family history
2. Discussion of unique regional literature
3. Trace social disintegration of region throughout writings _Go Down, Moses_, _The Bear_, _Sartoris_, _The Sound and the Fury_

N. Teacher introduction to _The Sound and the Fury_

1. Characterization
2. Style - stream of consciousness
3. Tone
4. Plot, setting

O. Central Issues

1. Moral/Social Disintegration as seen in novel
2. Allegory for American society in general
3. Incest taboo and psychological explanation

P. Presentation of Faulkner's Nobel Prize Speech 1957

1. Discussion of mandate for literature as social force
2. Need to revise basic governmental organization toward humanism rather than destruction capabilities

Q. Objective examination - short essay answer

III. Unit 3: Novels of Alienation: _Slaughterhouse-Five_, _The Stranger_, _Goodbye, Columbus_

A. Definition and discussion of Alienation as a concept throughout society

1. Presentation of Film/Sound/Slide presentation: SLS 301.15 "No Man Is An Island: An Inquiry into Alienation" Pts I & III
2. Examples of literature from SLS and examples of art (slides)
3. Discussion of forms of alienation the universality of their expression

B. Definition and Exploration of Existentialism

1. Discussion of basic existentialist tenets and historical development from Sartre to present with a special focus on J. P. Sartre.
    a. Video tape: Jean Paul Sartre's philosophy of existentialism pts I & II
    b. Class discussion of immediate reactions and relevancies
2. Essay assignment

C. Biography Presentation by Student of Albert Camus

1. Class discussion of world events during the Life of Camus
2. Illustrated examples of literary development of experimental devices
    a. absurd hero
    b. nihilistic tone
    c. existentialist dilemma

D. Introduction to _The Stranger_

1. Discussion of narrative
2. Discussion of Meursault and the absurd hero
    a. Sound Slide/ Presentation - Man as Hero: Tragic and Comic
        Pt 1 Antiquity to Eisenstein
        Pt 2 Present - Heroes and Antiheroes
3. Morality and Ethics in The Stranger

E. Correlation between the central issue of alienation in modern world and the philosophy of existentialism.

1. Written exercises in class.

F. Student presentation of biographical information on Philip Roth

1. Discussion of Ethnicity in American literature
2. Introduction to Jewish writers in America

G. Introduction to Goodbye Columbus

1. Alienation of Neil Klugman
    a. To religion, family, self, society
2. Characterizations of Neil and Brenda
    a. Position vs. modern Jews
    b. Contradictions: Settled/Unsettled, wise/foolish, dependent/independent, genuine/hypocritical, firm/malleable, passive/competitive
3. Symbolism - recurring
    a. Diaphragm
    b. Wedding
    c. Old furniture in attic
    d. Significance of title, Ohio State Blanket, etc.
4. Thematic polarities
    a. Social - Jewishness, social climbing
    b. Phychological - reality and illusion, past and present, materialism and spirituality
    c. Romantic - quest and seduction, fulfillment and seduction, battle of the sexes
5. The Roth brand of humor
6. Essay evaluation - Take-home

H. Student Introduction to Kurt Vonnegut's life

1. Discussion of Experimental Novel

I. Bill Pilgrim as hero or anti-hero

1. Characterization
2. Paradigms: everyman, Christ, noble fool, initiate, etc.

J. Time-tripping

1. Supension of normal time element
2. Reality, fantasy, insanity, etc.

K. The Function of Trafalmagor and its philosophy

1. Concept of Free-will, war, death, fourth dimension
2. Perspective of earth

L. Interrelationship of Story Strands

1. Billy Pilgrim as citizen
2. Trafalmagore - science fiction
3. Dresden fire bombing
4. Unity, etc.

M. Role of Women

1. Valencia, daughter, mother, drunken woman
2. Attitudes toward men

N. Essay evaluation - in class and take-home

IV. Unit 4: Novels of Personal Development

A. Introduction to sub-genre, Novel of Personal Development

1. SIS 150 - "The Tragic Flaw: Not in the Stars but in Ourselves
2. Discussion of the need to find one's place in society with a book at the antecedents, goals, and status of the main characters of literature and transferring their concerns to ourselves.
3. Examples: Catcher in the Rye, A Separate Peace, When the Legends Die, The Great Gatsby
4. Written assignment: Find some other genre examples of quest for personal development and illustrate an essay with the explanation and illumination of that quest.

B. Student Presentation of Saul Bellow's biographical material

1. Bellow's style
    a. labyrinthine
    b. conflicting tones and characters
2. Brief synopses of major novels: Augie March, Herzog, Mr. Sammler's Planet

C. Thematic Content and Polarity

1. Love - reciprocating, overt expression
    a. as son, as father, as friend, as husband
2. Aging and death
3. Sickness and health
4. Communication and non-communication
5. Need and denial
6. Youth and age

D. Discussion of Suffering-Loss-Redemption paradigm

1. Pain motifs, destruction motifs, reward motifs

E. Success and Money Issue

1. Relate to "American dictum: to be is to succeed."
2. Relate to "American Dream" and "Nightmare of failure."
3. Symbolic Role of Money

F. Wilhelm as anti-hero and hero

1. Characterization
2. Self-realization
3. Parallelism between Wilhelm and minor characters

G. Ending of Novel

1. Water motif
2. Parallelism with the Ariel song in "The Tempest"
3. Optimistic or pessimistic

H. In-class objective test

I. Student introduction to the life of Herman Hesse

1. Discussion of major works
2. Discussion of German Romanticism
3. Discussion of Jungian psychological paradigm within works

J. Demian - Introduction

1. Abraxas theme and symbolization
2. Cain and Abel motif

K. Spiritual Awakening

1. Symbolism throughout book
    a. General type for literature
2. Specific psychological explanations
    a. Dependency/insecurity - family structure - unresolved conflicts
    b. Jungian explanation, Piaget explanation

L. Rebellion

1. Against social institutions
2. Symbolism
3. Moral and Ethical

M. Relationship between characters

N. Central Moral Issues

1. Free will and social consciousness
2. Alienation as a motivating force

O. Essay evaluation - take-home questions

P. Student Presentation of Solzhenityan's life facts

1. Historical perspective
    a. Post-Czarist history
    b. Stalinist Era
    c. Repression of Speech, etc.

Q. Introduction to One Day in the Life of Ivan Denisovitch

1. Setting
    a. Explanation of Labor camp organization
    b. Physical hardships
2. Characterization
    a. Intellectual and moral development under adverse conditions
    b. restricted access (p. 8)
3. Indictment of Soviet tyranny
4. Ultimate victory of civilized values over evil
    a. Ivan as everyman
    b. Ivan as Christ
5. Prison symbolism in relation to society
6. Essay test in class

Unit V: The Search for Identity/The Rite of Passage

I. Objectives:

A. To promote an awareness among the students of the extensive literature on the "Search for Identity."

B. To define and objectivy the rite of passage in several novels and in the classroom

C. To compare the rite of passage cross-culturally using the holdings and literature of the media center

D. To teach research skills using media facility and media holdings

E. To synthesize abstract materials of citicism and explanation into succinct statements' papers, multi-media presentation, planned discussions, etc.

II. Materials in Media Center: Reference and Text

A. Film/Slide/Sound Sets

1. FSS 301.43 872 - 3 "Rites of Passage: Initiation into Adulthood."
2. SLS 131 Pts. I and II, 3245 - 3404 "Am I Worthwhile? Identity and Self."
3. SLS 137 Pts. I and II, 3278 - 3294 "Who Am I" Where did I come From? Where Am I Going?: The Eternal Questions."
4. SLS 170 "Man's Search for Identity."

B. Books

1. Demian - (Hesse)
2. Narcissis and Goldmund (Hesse)
3. The Journey to the East (Hesse)
4. Magisticer Ludi (Hesse)
5. Siddhartha (Hesse)
6. Steppenwolfe (Hesse)
7. Herman Hesse (Field) 8.33.09 F
8. Goodbye, Columbus (Roth)
9. A Separate Peace (Knowles)
10. The Stranger (Camus)

11. Albert Camus (Rhein)
12. The Invisible Man (Ellison)
13. James Baldwin (Smith)
14. This Side of Paradise (Fitzgerald)
15. Portrait of An Artist As a Young Man (Joyce)
16. Black Boy (Wright)
17. Portrait of a Lady (James)
18. The Red Badge of Courage (Crane)
19. Lord of the Flies (Golding)
20. The Chosen (Potok)
21. Soul on Ice (Cleaver)

C. Drama

1. The Glass Menagerie (Williams)
2. Marat/Sade (Benton)
3. A Streetcar Named Desire (Williams)
4. The Iceman Cometh (O'Neill)
5. Oedipus Rex (Aristiphames)
6. Death of a Salesman (Miller)

D. Reference texts

1. A Handbook of Literature (Thrall, Hibbard and Holman)
2. The Art of Living (Fromm)
3. Growing Up Absurd (Goldman)

E. Film

1. "The Circle of the Sun" (Public Library)

III. Daily Activities

A. Day 1 - Introduce topic "Identify and the Rite of Passage"

1 - Lecture on definitions: Rite, ceremony, identify, ritual, community, alienation, symbol, myth, totem: Use specific examples of each.

2 - Discuss rationale of project time in library/guidelines to successful completion of project:

a. The project should take the form of a complete study of the search for identify or rite of passage in any of the 27 pieces of literature listed

b. The structure of this project may be a film, a sound/slide presentation to the class, a video-tape, a paper, a learning station, an in-class presentation

c. Each project should include:

(1) a discussion of the character before the realization (naivete/innocense/immature)

(2) a discussion and thorough analysis of the rite together with its ramifications

(3) a cultural perspective of the specific rite or ceremony

(4) an interpretation of the event in universal abstraction

(5) a summary of the situation/awareness

d. a formal presentation in class of the findings

B. Day 2 - Viewing the F.L.S. "Rites of Passage: Initiations into Adulthood" - Discussion of Concepts in Detail. Specific examples: modern society, primitive society (Tsadays of Phillipines), and religious ceremony marking Passage (Bar Mitzvahs, confirmation).

C. Day 3 - SIS "Am I Worthwhile?" Identity and Self-Image. Discussions of introspective paintings of Edward Hopper: Room in Brookford, City Sunlight, Cape Cod Evening, Shadows, Woman and Son, and the Marilyn Monroe series by John Launois and Joe Cavello, Sam Shaw, Alfred Eisenstaedt, George Barris, Lawrence Schiller, Bob Willoughby, and Arthur Miller (perceptions of inner existence and personality attributes/awareness).

D. Day 4 - SIS: Man's Search for Identity - discussion

1. Demonstration of Video-tape machine and Ektograph procedures

E. Day 5 - Research on projects

F. Day 6 - Research - personal monitoring by teacher outlines due at end of period.

G. Day 7 - Outlines handed back with comments

H. Day 8 - 10 - Finish projects

I. Day 11 - 13 - Begin formal presentations in class

Teaching Strategies

Although a myriad of teaching strategies will be employed in the classroom including guest presentations by faculty, sound/slide shows, movies, film strips, records, and student presentations of papers, research, and projects, the basic format of the course will be that of intensive teachers lead discussion. The basic strategy will be that of a basic issue or question being presented by the teacher and then discussed by the students. This should enable the teacher to present criticism, new materials, and interpretive insight through a guided open discussion. This methcd will also prove efficient in allowing the student to become confident in testing out his own interpretive hypotheses while allowing the teacher to monitor the student's program in understanding and objectifying the material. Wherever appropriate and possible, the Media Center will be utilized to provide a dimension of scholarly investigation.

Sample Procedures

1. Formal Lecture and student response
2. Resource personnel
3. Student presentations
4. Multi-media presentations

5. Creative activity by students and instructor
6. Small-group and individualized activity
7. Teacher-student conferences on projects, grades, etc.
8. Periodic summation and evaluation

Student Activities

The student activities throughout the course are included in Section V together with their behavioral rationales.

Contemporary Novel Bibliography

Bellow, Saul

B______ *The Adventures of Augie March*, Viking, 1965.
B______ *Herzog*, Viking, 1964
SC/A___ "The Ganzaga Manuscripts", 1956, In Abrahams, William. *Fifty Years of the American Short Story*, Doubleday, 1970.
SC/H___"Herzog Visits Chicago" p. 291 in Hills, P.C. *How We Live*, McMillan, 1968.
920/V Vinson, James. *Contemporary Novelists*. St. James Press, 1972.
813.5/D Dutton, Robert R., *Saul Bellow*, Twayne, 1971.
813/G Galloway, David D. *The Absurd Hero in American Fiction*, University of Texas, 1966.
Clerc, Charles, and Leiter, Louis. *Seven Contemporary Novels*, 2nd ed., 1975.

Camus, Albert

C_____ *The Fall*, Knopf, 1958.
C_____ *The Fall*; *Exile and the Kingdom*, Modern Life, 1964.
C_____ *The Plague*, Knopf, 1948.
C_____ *The Stranger*, Knopf, 1946.
808.82/B _____ "Caligula" in Bloch, H.M. *Masters of Modern Drama*, Random, 1960
843/R Rhein, Phillip, *Albert Camus*, Twayne, 1969.
843.09/C O'Brien, C.C. *Albert Camus of Europe and Africa*, Viking, 1970.
921/C Luppe, *Robert dex Albert Camus*, Funk and Wagnalls, 1968.

Faulkner, William

F_____ *Absolom, Absolom!*, Modern Library, 1951.
F_____ *As I Lay Dying*, *Random House*, 1964.
F_____ *Collected Stories*, Random House, 1934.
F_____ *A Fable*, Random House, 1954.
F_____ *The Faulkner Reader*, Modern Library, 1959.
F_____ *Go Down, Moses* and *Other Stories*, Random House, 1943.
F_____ *Intruder in the Dust*, Random House, 1948.
F_____ *Light in August*, Modern Library, 1932.
F_____ *The Mansion*, Random House, 1959.
F_____ *The Reivers: a Reminiscence*, Random House, 1962.
F_____ *Requiem for a Nun*, Random House, 1951.
F_____ *Sartoris*, Random House, 1956.
F_____ *The Sound and the Fury*, Modern Library, 1929.

F_____ The Sound and the Fury and As I Lay Dying, Modern Library, 1946.
SC/S__ "The Bear" in Schram, W. Great Short Stories, Harcourt, Brace, 1950.
SC/A__ "Barn Burning", 1939, in Abrahams, William. Fifty Years of the American Short Story, Doubleday, 1970.
SC/F__ "Barn Burning" in First Prize Stories, 1919-1960 from the O. Henry Memorial Awards. Hanover House, 1960.
SC/H__ "Barn Burning" in Havighurst, W. Masters of the Modern Short Story, Harcourt, Brace, 1955.
SC/S__ "Barn Burning" in Schulman, L.M., The Lovers. MacMillan, 1970 (Biog. notes).
SC/F__ "A Courtship: in First Prize Stories, 1919-1960 from the O. Henry Memorial Awards. Hanover House, 1960.
SC/F__ "Hard Upon the Waters" in Foley, Martha, The Best of the Best American Short Stories, 1915-1950, Houghton Mifflen, 1952.
SC/F__ "Mr. Acarius" in Foley, Martha. The Best American Short Stories, 1966. Houghton Mifflen, 1966.
SC/S__ "The Old People" in Shorer, M., The Story, Prentice-Hall, 1950.
SC/W__ "A Rose for Emily" in Wise, Herbert A. Great Tales of Terror and the Supernatural, Modern Library, 1944.
SC/O__ "That Evening Sun" in O'Brien, E., 50 Best American Short Stories, 1915-1939. Literary Guild, 1939.
SC/N__ "That Evening Sun Go Down" in Neider, C., Great Short Stories from the World's Literature, Holt, 1950.
808.82/M_____ "Requiem for a Nun", abridged, pp. 189-208 in Best Plays of 1958-1959.
813.09/O O'Connor, William Van, ed., Seven Modern American Novelists, University of Minnesota Press, 1964.
920/C Cournas, John, Famous Modern American Novelists, Dodd, 1954.
920/S Snell, George Dixon, The Shapers of American Fiction, 1798-1947. Cooper Square, 1961.
921/F Hoffman, F.J., William Faulkner, Twayne, 1961.
FSS/810 "Literature of America II," Filmstrip #1 - William Faulkner.

Fitzgerald, F. Scott

F_____ Fitzgerald Reader, edited by Arthur Mizener. Scribner, 1963.
F_____ Flappers and Philosophers, Scribner, 1959.
F_____ The Great Gatsby, Scribner, 1925.
F_____ The Last Tycoon, Scribner, 1941.
F_____ Six Tales of the Jazz Age and Other Stories, Scribner, 1960.
F_____ The Stories of F. Scott Fitzgerald: A Selection of 28 Stories, Scribner, 1954.
F_____ Tender is the Night, Scribner, 1951.
F_____ This Side of Paradise, Scribner, 1920.
SC/O__ "Babylon Revisited" in O'Brien, E., 50 Best American Short Stories, 1915-1939, Literary Guild, 1939.
SC/S__ "The Freshest Boy" in Shorer, M., The Story, Prentice-Hall, 1950.
813.09/L Lockrudge, Ernest, Twentieth Century Interpretation of the Great Gatsby. Prentice, 1968.
813.09/O O'Connor, William Van, Seven Modern American Novelists, University of Minnesota, 1964.
813.52/G Greenfield, Howard, F. Scott Fitzgerald, Crown, 1974.
? 920/F Fabricant, Noah D., 13 Famous Patients, Chilton, 1960.
920/S Sterling, Norman, Who Wrote the Modern Classics? Day, 1970.
921/F Eble, K. E., F. Scott Fitzgerald, Twayne, 1963.
921/F Milford, Nancy, Zelda: A Biography, Harper, 1970.
921/F Mizener, Arthur, Scott Fitzgerald and His World, Putnam, 1972.

FSS/810 Expatriate Writers, Guidance Associates, 1972.
FSS/810 Literature of America I, Klise.
FSS/810 Literature of America II. #2 - The Great Gatsby - novel, #3 - Fitzgerald, F. Scott.
FSS/813 Scott Fitzgerald, Klise.

Hemmingway, Ernest

H_____ A Farewell to Arms, Scribner, 1929.
H_____ For Whom the Bell Tolls, Scribner, 1940.
H_____ Hemingway Reader, Scribner, 1953.
H_____ Islands in the Stream, Scribner, 1970.
H_____ The Nick Adams Stories, Scribner, 1972.
H_____ Old Man and the Sea, Scribner, 1952.
H_____ The Short Stories of Hemingway, Scribner, 1953.
H_____ The Snows of Kilimanjaro and Other Stories, Scribner, 1961.
SC/S__ "A Clean, Well-Lighted Place," in Shorer, M., The Story, Prentice-Hall, 1950.
SC/S__ "In Another Country," (Biographical notes) in Schulman, L.M. Travelers, MacMillan, 1972.
SC/A__ "The Killers," in Abrahams, William, Fifty Years of the American Short Story, Doubleday, 1970.
SC/L__ "The Killers" in Lawrence, L., ed. The Family Book of Best Loved Short Stories. Hanover House, 1954.
SC/W__ "The Killers" in Wise, Herbert A., Great Tales of Terror and The Supernatural, Modern Library, 1944.
SC/F__ "My Old Man" in Foley, Matha, The Best of the Best American Short Stories, 1915-1950, Houghton Mifflen, 1952.
SC/O__ "My Old Man" in O'Brien, E., 50 Best American Short Stories, 1915-1939, Literary Guild, 1939.
SC/S__ "Now I Lay Me" in Schramm, W., Great Short Stories, Harcourt, Brace, 1950.
SC/N__ "The Snows of Kilimonjaro" in Neider, C., Great Short Stories from the World's Literature, Holt, 1950.
SC/S__ "Soldier's Home," (Biographical notes) in Schulman, L.M. The Lovers, MacMillan. 1970.
SC/H__ "The Undefeated" in Havighurst, W., Masters of the Modern Short Story, Harcourt, Brace, 1955.
791.8/H Death in the Afternoon, Scribner, 1932.
818/H The Fifth Column and Four Stories of the Spanish Civil War, Scribner, 1969.
921/H A Moveable Feast, Scribner, 1964.
813.09/G Gellens, Jay, Twentieth Century Interpretation of A Farewell to Arms, Prentice, 1970.
813.09/G Gurko, Hemingway, Ernest and the Pursuit of Heroism, Crowell, 1968.
813.09/O O'Connor, William V., ed., Seven Modern American Novelists, University Minnesota, 1964.
920/C Cournos, John, Famous Modern American Novelists, Dodd, 1954.
920/K Kelly, Frank K., Reporters Around the World, Little, 1957.
920/S Snell, George D., The Shapers of American Fiction, Cooper Square, 1961.
920/S Stirling, N., Who wrote the Modern Classics?, Day, 1970.
921/H Baker, Charles H., Ernest Hemingway, Scribner, 1954.
921/H Hovit, Earl H., Ernest Hemingway, Twayne, 1964.
921/H Sanford, M., At the Hemingways: A Family Portrait, Little, 1961.
FSS/810 The Expatriate Writers, Guidance Associates, 1972.

FSS/810 Literature of America II, Ernest Hemingway, Klise.
FSS/921/H Ernest Hemingway, the Man, Guidance Associates, 1968.
REC/811 Ernest Hemingway Reading, Caldman Rec., 1965.

Hesse, Herman

H_____ Knulp: Three Tales from the Life of Knulp, Farrar, 1971.
H_____ Siddhartha, New Directions, 1951.
H_____ Steppenwolf, Holt, Rhinehart & Winston, 1969.
831/H_ Palms, Farrar, 1970. (German and English)
833/H_ Marchen, Fischer, 1964.
833/H_ Peter Camenzind, Knaur, 1964.
838/H_ Wandering: Notes and Sketches, Farrar, 1972.
833.09/F Field, George W., Herman Hesse, Twayne, 1970.

Joyce, James

J_____ Dubliners, Modern Library, 1954.
J_____ A Portrait of the Artist as a Young Man, Viking, 1925.
SC/N__ "Araby" in Neider, C., Great Short Stories from the World's Literature, Holt, 1950.
SC/H__ "A Little Cloud" in Havighurst, W., Masters of the Modern Short Story. Harcourt, Brace, 1955.
SC/S__ "A Little Cloud" in Schorer, M., The Story. Prentice-Hall, 1950.
341.1/J World in the Making, Schuman, 1953.
920/F Fabricant, N.D., 13 Famous Patients, Chilton, 1960, (Oral history of pp. 128-138)

Kafka, Franz

K_____ The Castle. Knopf, 1959 (1930).
K_____ Metamorphesis, Vanguard, 1946.
K_____ The Trial, Knopf, 1937.
SC/N__ "A Country Doctor" in Neider, C., Great Short Stories from the World's Literature, Holt, 1950.
SC/S__ "In the Penal Colony" in Schulman, L.M.,The Cracked Looking Glass, MacMillan Co., 1971.
833/K_ Das Urteil und Andre Erzahlungen, Schocken, 1946.
813.5/W Weinberg, H.A., The new novel in America: The Kafka Mode in Contemporary Fiction, Cornell University Press, 1970.

Pasternak, Boris

P_____ Doctor Zhivago, Panthoon Books, 1958.
891.7/D Dyck, J., Boris Pasernak, Twayne, 1972.

Roth, Philip

R_____ Goodbye, Columbus, and Five Short Stories, Modern Library, 1959.
SC/A__ "Defender of the Faith" in Abrahams, William, Fifty Years of the American Short Story, Doubleday, 1970.
SC/H__ "Defender of the Faith" in Hills, P.C., How We Live, MacMillan,1968.
SC/H__ "Eli, the Fanatic" in Hills, P.C., How We Live, MacMillan, 1968.
? 920/V_ Vinson, James .,Contemporary novelists, St. James Press, 1972.

Sartre, Jean Paul

S_____ Age of reason, Modern Library, 1963.
SC/N__ "The Wall" in Neider, C., Great Short Stories from the World's Literature, Holt, 1950.
808.82/G "No Exit" pp. 278-299 in Gassner, J., Twenty Best European Plays on the American Stage, Crown, 1957.
808.82/B "No Exit" pp. 802-816 in Black, Haskell Moyer, Masters of Modern Drama, Random, 1960.
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111/R__ Roberts, David E., Existentialism and Religious Belief, Oxford University Press, 1957, (Sartre - pp. 193-225).
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920/B__ Blackham, Harold J., Six Existentialist Thinkers, Harper, 1959.
VT/111_ Jean Paul Sartre's philosophy of existentialism, parts I and II. (Miss Couy)

Solzhenitsyan, Alexander

S_____ Cancer Ward, Dial, 1968.
S_____ The First Circle, Harper & Row, 1968.
S_____ One Day in the Life of Ivan Denisovich, Praeger, 1962.
891.7/S Stories and Prose Poems, Farror, 1971.
C CT/973.921/S Solzhenitsyan, Alexander, A conversation with Alexander Solzhenitsyan, June, 1974, #3, 50 min.

Vonnegut, Kurt

V_____ Cat's Cradle, Dell, 1963.
V_____ Cat's Cradle, Delacorte, 1970.
V_____ Slaughterhouse-Five: Or, The Children's Crusade, A Duty Dance with Death, Delacorte, 1969.
SC/S__ "Tomorrow and tomorrow and tomorrow," in Schulman, L. M., The Cracked Looking Glass, MacMillan Co., 1971.
? 920/V Vinson, James, Contemporary Novelists, St. James Press, 1972.

Possible AVS for "Heroes"

SIS 973 The American Dream: Myth or Reality?, Parts 1 & 2.

SIS 128 Man as Hero: Tragic and Comic.

Part 1 Antiquity to Einstein
Part 2 Present - Heroes and Anti-heroes

SIS 150 The Tragic Flaw: Not in the Stars but in Ourselves.

Part 2 Frames 23 - 39 Great Gatsby

SIS 301.15 No Man is an Island: An Inquiry Into Alienation.

Part 2 "Lost Generation" and Present, Frames 53 - 79.

Expected Levels of Achievement

At the conclusion of the unit, the student should be able to:

Unit I:

1. Define and illustrate the genre of novel.
2. Discuss intelligently the contribution of the numerous countries throughout history in the development of the novel as a literature form using specific examples.
3. Trace the development of the specific novelistic form.
4. Define and illustrate in written form the basic form categories of the novel. (tone, point of view, style, characterization, etc.)
5. Discuss the sub-genre groups of the novel using specific examples.
6. Categorize a given novel according to its form.
7. Demonstrate an understanding of the continuum of development of world literature.

Unit II:

1. Speak or write intelligently about the "Lost Generation" of American expatriate writers and their achievements.
2. List the achievements of the expatriate in furthering the novel as an art form.
3. Demonstrate the worth of the novel as an instrument of insight and worth in explaining social institutions and human nature.
4. Explain the characterization of the Hemingway hero and heroine and to show their contribution to modern literature.
5. Point out and to follow extended social metaphor throughout novels in symbolic and idealistic terms.
6. Understand the conflict of issues and forces throughout the extended narrative of the expatriate experience.
7. Enjoy the serious interpretation of literature for more than pure recreation's sake.

Unit III:

1. Define and discuss the concept of alienation as a concept throughout society.

2. Understand the basic tenets and development of existentialism as a viable philosophy

3. Explain the relationship between Mersault and the basic existentialist philosophy

4. Define the basic characteristics of an absurd hero and an anti-hero

5. Point out readily several examples of literature of alienation

6. Discuss the basic existentialist dilemma in The Stranger

7. Demonstrate an understanding of the basic issues of The Stranger as social commentary

8. Understand the alienation of a strong ethnic individual in a foreign society

9. Examine the ethnic experiences in America of a separate minority

10. Analyze the social, psychological, and spiritual complexities of a character in a novel of alienation

11. Explain the dualities of theme in Goodbye, Columbus, The Stranger and Slaughterhouse-Five

12. Understand the significance specific experimental devices in Slaughterhouse-Five such as time tripping, interjection of science fiction, fierce social commentary, historical fact, absurdist philosophy

13. Illustrate a discussion of modern fiction with specific examples of the development of the modern novel

Unit IV:

1. Discuss the basic characteristics of the Sub-Genre, Novel of Personal Development

2. Investigate the psychological antecedents of a character in a novel by interpreting his actions in his physical/social context

3. Isolate, discuss, and understand thematic polarities in complex novels of development

4. Understand Rite of Passage and Search for Identity in literary characters

5. Find and trace involved motifs through complex pieces of fiction

6. Discuss the conceptual anti-hero and be able to recognize the potential for these qualities in a character

7. Discuss or write intelligently on the central issue of a character in a search for identity situation

8. Understand the moment of self-realization in which a character has a unique past view and future insight

9. Relate the pursuits and concerns of the novel of personal development to his own quest for self-knowledge

Unit V:

1. Identify and give specific examples of a "rite of passage" and a "search for identity" using both text novels and ones from the investigation

2. Compare the various forms that rites of passage can take in various cultural contexts

3. Understand the methodology of researching a piece of fiction to find the literary criticism and explanations on it

4. Integrate the mass of research into an integrated whole, suitable for presentation to the class

5. Understand the universality of these rites and search in all ages and societies

A.

Each essay assigned in the course will be evaluated using the following form: the total point value to the student will be 100 points which can be translated into a letter grade according to the following formula:

100 - 90 = A
89 - 80 = B
79 - 70 = C
69 - 60 = D
59 = F

Essay Evaluation

1. Achievement of Purpose: (20 points possible)	- clearly stated in beginning - concept developed somewhat in introduction - purpose achieved - not stated; you lack a topic statement - concept should be developed somewhat before you go on to the body of your essay - purpose has not been achieved - other
2. Content: (20 points possible)	- interesting ideas are presented and developed clearly - ideas are touched upon but not developed to any extent - too much time devoted to retelling events and story rather than discussing ideas - too much material does not relate to your theme - no ideas are discussed or developed - other

3. Organization: (20 points)
   - well organized, with an introduction, body and conclusion
   - lacks an introduction
   - lacks a conclusion which would summerize your ideas
   - ideas could be better organized
   - other

4. Expression of Ideas: (20 points possible
   - specific examples provided to support statements and ideas
   - some examples are provided, but more are needed to make your arguments more convincing
   - examples are given, but do not logically support your argument
   - wording could be more clear to make your ideas more convincing
   - no examples provided at all
   - other

5. Mechanics: (20 points possible)
   - wording is clear, concise, smooth
   - wording is awkward and confusing
   - unnecessary spelling errors, noted on paper
   - excessive grammar errors, noted on paper
   - cliche ridden sentence structure

Point Total: ______________ Grade ______________

Comments:

B. Sample Assignment (Research Paper)

Guidelines:

I. Objectives:

A. This assignment will enable you to discover ways in which the central character acts and reacts within his environmental situation, his socio-economic level, his psycho/emotional matrix, and employs his methodology in effecting solutions to the problems which beset him.

B. You should be able to discuss both insight the central themes within the work as symbolized by the character and his development.

C. Hopefully you will gain greater insight into the mind of humanity and our attempts to search for and understand ourselves.

D. The experience of interpreting a characters development through the novel using critical analysis, extensive research from varied sources, personal hypothesis, and logical progression with effective diction should prove an effective foundation for the subsequent analysis of all types of literature.

II. Procedures:

A. Select an author you felt spoke to you with meaningful insight as an individual. Then select from the bibliography, another novel or piece of literature by that author to read and analyze. Read the work and begin to research the literary criticism written on it.

III. Format:

A. The Introductory paragraph should contain: the statement of purpose (exactly what you are setting out to discuss).

B. The body of the paper should contain:

1. A brief summary of the novel or work.
2. A discussion of all the possible aspects of the central character which relate to the objectives as found in the research.
3. A discussion of your own ideas as to why these patterns and themes have appeared.

C. The conclusion should contain: a summary of the ideas you have discussed both in the research and on your own together with any final summating conclusions you may have reached.

D. The Bibliography: List your sources in the following manner:

1. Books: List name of author, first name of author, Title of Book, publishing company, (indent five spaces for second list), location of publishing company, date of publication, any pages of direct citation.
2. Articles: Last name of author, first name of author, "Name of Article", name of publication, (indent five spaces for second line), location of publishing company, date of publication, volume number, pages of any direct citation.

C. Sample Essay Question: Essay on Slaughterhouse-Five (100 points)

Write a well-organized, well developed essay on the following topic. You may use your book or any notes you have kept form class discussion and presentations. Back up your points with specific citations and examples from the text.

Determine if there is a paradigm for Billy among any of the following: Everyman, Christ, noble fool, innocent initiate, schizophrenic.

Creative Writing
Category III Core Course
Grades 11,12

Academic Curriculum

I. Course Description

This course will include (1) the study of models in good writing, (2) the study of literary forms and writing devices, (3) the employment of techniques learned from these studies in (a) writings assigned by the teacher, and (b) writings contracted by the student on the level of his competencies.

II. Behavorial Objectives

A. Self-Knowledge

1. To study and select literary models.
2. To set and meet deadlines.
3. To establish self-imposed challenges in writing.
4. To evaluate other student writings.
5. To assemble a portfolio of twenty five original manuscripts.

B. Comprehension

1. To read literary models for purposes of writing readiness.
2. To practice impromptu writing for fluency and flexibility.
3. To understand literary terms in the glossary.
4. To employ devices and forms defined in the glossary.
5. To master proper manuscript form.

III. Content

A. Impromptu writings assembled in Jottings.
B. Selection of literary models for Creative Writing students.
C. Portfolio of original manuscripts.
  1. Five student-assigned.
  2. Twenty teacher-assigned, including two contest pieces.
D. Minimum of four manuscripts submitted for publication.
  1. Two or more to Burning Glass.
  2. One to Fragments.
  3. One to a publication of the student's choice.

IV. Teaching Strategies and Student Activities

A. The Theory of the Writing Process: You and Creativity, page 9.
  1. Desire
  2. Preparation
  3. Manipulation
  4. Incubation
  5. Intimation
  6. Illumination
  7. Verification

B. Impromptus in the Writing Process: Jottings

  1. Grafitti: You and Creativity, page 34

2. Ink Blots: You and Creativity, page 36-37
3. Add-A-Line

Each student will write a line or two, fold the paper so that his writing cannot be seen, pass the folded paper to the next person, who will add a line, fold it over, and pass it along. When the paper is returned to the original writer, he will use ideas from it to compose a piece of prose or poetry. Place in the packet, Jottings, for future ideas.

4. Fluency Skills: Write for five minutes on each of the following:

The best thing I ever remember was
The best thing that ever happened to me was
The thing I would like most to change if I were able is
The thing I would like most to own is

5. Imagery Writing: Anyone can say that something is as red as an apple, but to say that something is as red as a winter sunset or a drunkard's nose or as a cardinal's hat is to use a fresher image. Try to think of as many fresh images as possible for the following:

as yellow as
as green as
as stubborn as

as quiet as
rougher than
richer than

6. Sense Experiences in Writing: You may not have time today to complete this, but get a start on it and finish it later if necessary:

a. Write a short poem about something you have seen, felt or heard.
Emphasize the sense you use - seeing, feeling, hearing- in writing the poem. Example:

The wind howled,
A wounded animal wail,
Rattling windows,
Frightening children,
And then exhausted itself.

b. Then write a brief poem about something you would hate to lose. Example:

My TV antenna
Brings the world to me.
I watch and listen,
An transported
Magically
To all the glamour centers
Known to man.

c. Now write a poem in which you combine the two items: the sense experience and the object. Example:

The wind howls
Bending trees
And suddenly
With a crushing blow,
Plunges my TV set
Into darkness.
Silence.

7. Metaphorical Writing: Stare at this figure for two minutes. Then spend two minutes writing what you have seen.

   Some results were: "Buddha from above"
   "An igloo"
   "A bald, fat man sitting down"
   "Radar trackings"
   "An Egyptian necklace"

8. Kid's Stuff: Show the film, "Green Eggs and Ham." Choose a family of rhyming words, such as the family in the film: ham, Sam, I am. Compose a kid's poem using rhymed couplets and a refrain.

9. Five Easy Words: Use the following five words in a poem blank verse: cross, rough, break, white, wings.

10. Beginnings: Write four lines, rhymed or unrhymed, in five minutes, beginning with the words, "I thought I saw..."

11. Patterns: Using each of the patterns in the columns below, write three unrhymed lines for each pattern:

Action	Time	Action
Place	Action	Person
Object	Place	Reaction

12. Dialogue: Write a conversation, punctuated in dialogue form, between two rivals, whose names you do not mention, who do not take their rivalry seriously. Consider banter, repartee and verbal up-up-man-ship as the form.

13. Write a complete story in thirty minutes under the title, "Where Is Claude?" Show the four minute film, "Claude."

C. Selection of Literary Models

1. Professional Writers: Select five favorite literary models. Identify them by bookmark and by your own name. Place them on the Creative Writing Center.

2. Student Writers: Read selections from each of the following, bookmark them and add your name. Place on the Creative Writing Center.

   Fragments   Generation, 1967-75   Burning Glass, 1976-77

D. Twenty-Five Original Manuscripts for the Portfolio

1. Development of a Jotting

2. Light Verses: Limerick, Haiku, Cinquain, Doggerel

3. Development of Sensory Details: Film, "Autumn" or "Rainshower"

4. Description from two points of view: Film, "Pigs"

5. Imagery, prose or poetry: Style and Structure, Bracket 8, page 62 Film, "Progressive Insanities of a Pioneer"

6. Prose Description, "Lancaster, My Home Town"

7. Dialogue: Models and Exercises, pages 109-114

8. Narrative-Description: Style and Structure, Bracket 15, page 78

9. Personalized Statement: Film, "To A Very Old Woman"

10. Contrasts: Two writings, (one personal and one impersonal report)

    Film: "Auto Wreck"

11. Short-short Story: Writing Incredibly Short Plays, Poems and Stories

12. Satire: Visual, "The Bug"

13. Allegory: Film, "The Ebb Begins As Dream"

14. Analysis of a Poem: Film, "The Examiner"

15. A Short Story. (May be biographical or autobiographical)

    Film: "Solo"

16. A Ballad, using caricature, parody or lampoon

17. Informal Essay: Models and Exercises, pages 213-219

18. Irony

19. and 20. Contest Entries

    a. American Legion Essay
    b. Lancaster Realtors Essay
    c. National Ability Counts Essay
    d. National Poetry Press
    e. Scholastic Awards
    f. University of Miami Writing Contest

21. through 25. Writings of the Student's Choice

E. Manuscripts submitted to Burning Glass

    1. One or more for the December deadline
    2. One or more for the January deadline

F. Manuscripts submitted for other publications

    1. Fragments for a January deadline
    2. Choice of another publication

        a. Curriculum Guide, December deadline
        b. Publication chosen from The Writer, book or magazines

V. Sequence of Activities

A. Weeks 1 - 3

Theory of the Writing Process
Impromptus for Jottings
Selection of Literary Models

B. Weeks 4 - 5

Glossary
Textbook Guides
Filmstrip: "Imagination and Self-Expression," Center for the Humanities
Manuscript 1: Development of a Jotting

C. Weeks 6 - 8

Manuscript 2: Light Verses
Manuscript 3: Development of Sensory Details
Manuscript 4: Description from Two points of View
Manuscript 5: Imagery, prose or poetry
Manuscript 6: Six-paragraph Description, "Lancaster, My Home Town"

D. Weeks 9 - 11

Manuscript 7: Dialogue
Manuscript 8: Narrative-Descriptive
Manuscript 9: Personalized Statement
Manuscript 10: Contrasts (personal statement and impersonal report)
Manuscript 11: Short-short story

E. Weeks 12 - 14

Manuscript 12: Satire
Manuscript 13: Allegory
Manuscript 14: Analysis of Poem
Manuscript 15: Short Story
Manuscript 16: Ballad
Manuscript 17: Informal Essay
Manuscript 18: Irony

F. Weeks 15 - 18

Manuscripts 19 - 20: Two contest entries
Manuscripts 21 - 25: Student's Choice

VI. Evaluation

A. Superior (S)

Superior Writing - The writing fulfills the assignment beyond the reader's expectations. The thesis is clear, whether inplicit or explicit, and controls both the organization and content. If it is an essay, each supporting paragraph gives full and significant attention to its topic. The writer sees some need for justification and explanation of ideas. The writing exhibits intricacies of thought that go beyond the obvious or superficial. The writing demonstrates mastery of basic and advanced competencies at a level beyond the writer's grade level or course level. The writing is free of major mechanical errors. It demonstrates a consciousness of style and of a sense of words.

B. High (H)

Well-Above-Average Writing - This is a less thoughtful, less sophisticated version of superior writing. It may be as mechanically correct, but it is slightly less mature. The writer supplies a weaker thesis and less sufficient justification.

C. Medium (M)

Above-Average Writing - This writing demonstrates a consciousness at fulfilling the assignment and attention to mechanics and organization. The reader feels satisfied but not elated; he feels that the writer may be on the verge of something truly good. The thesis is evident, but it controls the writing only loosely.

Below-Average Writing - The writing responds to the assignment in a barely adequate way. It is mechanically inferior to the better writings and demonstrates weaknesses in basic competencies. Thesis, organization, and style are at best haphazard. The writing is thin and bland.

D. Beginning (B)

Well-Below-Average Writing - The writing is an inadequate treatment of the assignment, demonstrating either misinterpretation or the inability to respond. The writer has mastered few if any of the competencies appropriate to his grade or course level. The writing contains blatant mechanical flaws. Too much about the writing interferes with the reader's concentration.

VII. Materials

A. Books

1. Writing Incredibly Short Plays, Poems, Stories

a. Diction: Activities 2, 5, 7, 9, pages 106-108.

b. Cinquain: Activities 2, 3, page 118.

c. Haiku: Activity, page 119.

d. Onomatopoeia: Activity, pages 129-130.

e. Alliteration and assonance: Activity 5, page 133.
Activity 5, page 139.

f. Imagery: Activity 5, page 145. Activities 3, 4, 5, page 151.

g. Tone and mood: Activity 3, page 180.

  - h. Rhythm: Activities 3, 4, page 164.
  - i. Character sketch: Activity, page 234.
  - j. Story from a nursery rhyme: Activity, page 203.

2. How I write
   - a. Drama, pages 75-168.
   - b. Poetry, pages 169-256.
   - c. Short Story, pages 37-74.
3. Write Now!
   - a. Drama, pages 63-72.
   - b. Poetry, pages 73-93.
   - c. Short Story, pages 49-62.
   - d. Description, pages 33-48.
4. Composition: Models and Exercises, D.
   - a. Paragraph, pages 3-45.
   - b. Description, pages 45-74.
   - c. Narration, pages 83-121.
   - d. Character Sketch, pages 207-212.
5. Composition: Models and Exercises, 11.
   - a. Paragraph, pages 3-42.
   - b. Description, pages 43-81.
   - c. Narration, pages 91-138.
6. Writing and Language
   - a. Paragraph, pages 37-46.
   - b. Description, pages 30-36.
   - c. Dialect and variety in language, pages 265-283.
7. Books on the Creative Writing Center which students have bookmarked.

B. Glossary

1. Figurative language: a language which departs from what is taken to be the standard construction, order and significance of words in order to achieve special meaning or effect. Language which accords with the standard form is called literal, and the various departures from this standard are called

figures of speech.

a. Hyperbole: an extravagant exaggeration of fact, used either for serious or comic effect: "her eyes opened wide as saucers."

b. Metaphor: a word which in ordinary usage signifies one kind of thing, quality or action is applied to another without express indication of a relation between them. A dead metaphor is one so commonly used that we are no longer aware of a distinction between the two objects, such as "the leg of a table."

c. Oxymoron: a paradoxical statement that combines two terms that in ordinary usage are contraries, such as "bittersweet," or "O Death in Life, the days that are no more," or "I burn and freeze."

d. Paradox: a statement that seems absurd or self-contradictory, but turns out to have coherent meaning, such as, "The last shall be first and first last," or "He that saves his life shall lose it."

e. Personification: an inanimate object or abstract concept described as being endowed with human attributes, powers or feelings.

f. Pun: a play on words that are identical or similar in sound but have sharply diverse meanings, such as, "Ask me tomorrow, "said Mercutio, bleeding to death, "and you shall find me a grave man."

g. Simile: a comparison between two essentially different items indicated by a term such as "like" or "as." Example: My love's like a red, red rose."

2. General Terms

a. Diction: the selection of words, the "vocabulary," used in a work of literature. The arrangement of these words into a sentences and larger units constitutes a style. Categories of diction may be abstract or concrete, colloquial or formal, technical or common, literal or figurative.

b. Motif or theme: a frequently recurrent concept, character or incident, such as the fallen idol, the ugly duckling or the wolf in sheep's clothing. Motif also refers to the repetition of a significant phrase. Motif is called theme when employed to denote the thesis or doctrine of a didactic work. Theme also signifies an abstract concept. Motif is also related to myth, which is a theme or story once widely believed to be true, which served to explain, often in terms of the intentions and actions of supernatural beings, why the world is what it is and why things happen as they do. An archetype is a motif embodied in a venerated image, repeated in human experience, inherited in the collective unconscious of the human race, such as Eve, The Fatal Woman; or Moses, the Leader from slavery to freedom.

c. Point of view: the outlook from which events are related or emotions expressed. The principal three modes are: omniscient, third person, and first person.

d. Tone: attitudes to the subject matter and to the audience implied in a literary piece, as formal or intimate, solemn or playful, serious or ironic, condescending or obsequious.

e. Style: the manner of expression which a writer uses in diction, symbols, rhythm, sentence structure. The periodic sentence is one in which the parts are so composed that the sense remains suspended until the close; the effect tends to be formal. The non-periodic or loose sentence is more relaxed and conversational in effect. A writer adapts his style to his subject matter, his purpose and his audience.

3. Genre: a literary species, or a literary form.

a. Didactic Works: one designed to demonstrate or to present in an impressive and persuasive form a moral, religious or other thesis or doctrine, often presented with proofs and examples.

(1) Allegory: narrative in which a doctrine or thesis is made persuasive by agents and settings which represent general concepts, moral qualities or other abstractions.

(2) Fable: story exemplifying a moral thesis in which animals act and talk like human beings.

(3) Irony: implied attitudes or evaluation are opposed to those literally expressed, such as praise that implies disapproval. Sarcasm is a caustic and heavy use of apparent praise for actual dispraise.

(4) Parable: a short narrative presented to bring out a parallel between its elements and a lesson.

(5) Propaganda: a didactic work which undertakes to move the reader to take a position or action on an issue.

(6) Satire: the literary art of diminishing a subject, making it ridiculous, and evoking towards it attitudes of amusement, contempt or scorn.

b. Poetry: a form generally characterized by a concern for rhythm, sound, stanza and compression of meaning.

(1) Ballad: a song that tells a story.

(2) Blank Verse: unrhymed iambic pentameter verse.

(3) Cinquain: A five-lined poem over a pattern, such as: (1) a noun, (2) two adjectives, describing the noun, (3) three verbs showing what the noun does, (4) a short phrase about the noun, and (5) a synonym for the noun.

Crackers
Munchy, tasty
Salted, crunched, crinkled
Fun to eat
Saltines

(4) Couplet: lines of poetry rhyming in pairs.

(5) Doggerel: use of a loose, irregular rhythm to emphasize the nonsensical nature of the subject matter.

I think that I shall never see
A billboard lovely as a tree.
Indeed, unless the billboards fall
I'll never see a tree at all. (Ogden Nash)

c. Prose: that form of writing which is consecutive, the length of line having nothing to do with communication or art.

(1) Anecdote: simple, unelaborated narration of an incident.

(2) Autobiography: a biography written by the subject himself.

(3) Biography: an account of the facts of a person's life, involving the attempt by description and analysis to recreate his character, personality and milieu.

(4) Short-short Story: A very tightly constructed story that concentrates on one central idea, conflict, or situation. It may or may not have an unexpected ending. 600 - 1,300 words

(5) Short Story: prose fiction which organizes characters and their thoughts, actions, and interactions into a plot which has a beginning, middle and end, and moves to some sort of climax and denouement, and evokes suspense and surprise. 1,300 - 3,000 words

d. Wit and Humor: expressions intentionally contrived to produce a shock of comic surprise.

(1) Burlesque: people, actions or other literary works made ridiculous by an incongruous imitation; when the laugh is raised not for its own sake but to deride some person or object existing outside the burlesque itself.

(2) Caricature: a portrait which makes a person ludicrous by exaggerating or distorting prominent features without losing the likeness.

(3) Lampoon: a full-length verbal portrait of an individual in which he is ridiculed in a biting and scurrilous manner.

(4) Parody: high burlesque which derides a literary work or style by imitating its features and applying them to trivial or discordant materials. A travesty mocks a specific work by treating its lofty subject in grotesquely extravagant or lowly terms.

(5) **Repartee:** a contest of wit between two or more people in which each tries to cap the remark of the other, or turn it to his own purpose.

(6) **Free Verse:** verse which, although more rhythmic than ordinary prose, written without a regular metric pattern and usually without rhyme.

(7) **Haiku:** three-lined poem that is divided into lines by syllable count: 5 - 7 - 5. Every haiku contains (1) reference to nature, (2) a particular event, (3) the present, and (4) a mystical quality.

> Energetic ant
> Silhouetted on the still
> Snow-lake peony

(8) **Limerick:** Example of standard limerick form -

> There was a young lady from Niger,
> Who smiled as she rode on the tiger.
> They came back from the ride
> With the lady inside,
> And the smile on the face of the tiger.

(9) **Lyric:** a short poem presenting a single speaker, not necessarily the poet himself, who expresses a state of mind involving thought and feeling. Lyrics are distinguished from other short poetic forms, such as the epigram, which presents a witty turn of thought, and the ballad, which has a narrative plot.

(10) **Sonnet:** lyric stanza form consisting of fourteen lines and written in an elaborate rhyme scheme. Petrarchan: octave and sestet. Shakespearean: three quatrains and a couplet.

4. Literary Devices

a. **Imagery:** use of language which appeals to the senses; mental pictures; descriptive passages.

Imagism refers to poetry which is free to choose any subject and to create its own rhythms, expressed in common speech, and presents an image that is hard, clear and concentrated, such as Ezra Pound's, "In a Station of the Metro."

> The apparition of these faces in the crowd,
> Petals on a wet, black bough.

This image presents an impression made by an object on a particular poet in a particular situation, and is sometimes called "literary impressionism."

b. **Rhythm:** a systematic variation in the flow of sound.

(1) Foot: a unit of stressed and unstressed syllables.

Iamb	Dactyl
Trochee	Spondee
Anapest	

(2) Meter:

Monometer - one foot
Dimeter - two feet
Trimeter - three feet
Tetrameter - four feet
Pentameter - five feet
Hexameter - six feet

(3) Rhyme: similiar sounds accented.

c. Sound

(1) Alliteration: repetition of consonants, especially at the beginning of words or stressed syllables.

(2) Assonance: repetition of identical or related vowel sounds, especially in stressed syllables.

(3) Cacophony: the use of seemingly harsh and discordant sounds.

(4) Consonance: repetition of a pattern of consonants with changes in the intervening vowels: live-love, hill-hall.

(5) Euphony: sounds pleasing and musical to the ear in a literary passage.

(6) Onomatopoeia: a word which either sounds like the object or action it describes, or echoes it, such as "slap" and "buzz".

d. Symbol: concrete image used to stand for an abstract idea.

C. Visuals

1. Films

a. Autumn, 16mm. color, 20 minutes.

b. Claude, 16mm. color, 6 minutes.

c. Creative Writing: Imagination and Self-Expression, Filmstrip by Center for the Humanities.

d. One Eyed Men Are Giants, 16mm. color, 20 minutes.

e. Pigs, 16mm. color, 10 minutes.

f. The Poem As Allegory, 16mm. color, 30 minutes. (Poem: "The Ebb Begins As Dream", by Earle Birney).

g. The Poem As Imagery, 16mm. color, 30 minutes. (Poem: "Progressive Insanities Of A Pioneer" by Margaret Atwood).

h. The Poem As Personal Statement, 16mm. color, 30 minutes. (Poem: "To A Very Old Woman" by Irving Layton).

i. The Poem As Social Comment, 16mm. color, 30 minutes. (Poem: "The Examiner" by F. R. Scott).

j. Rainshower, 16mm. color, 10 minutes.

k. Solo, 16mm. color, 20 minutes.

l. What Is Poetry, 16mm. color, 20 minutes. (Poem: "Auto Wreck" by Karl Shapiro).

2. Miscellaneous

a. "The Bug," Writing Incredibly Short Plays, Poems, Stories, page 127.

b. Figurative language illustrated on posters.

c. Illustrated contemporary poems.

d. Student writings.

APPENDIX

Manuscript 5

The Poem As Imagery: A film. A lone man struggles, anguished: his battle seems to be with the immense, mysterious self-sufficiency of nature. In reality, his conflict is with himself. He is depersonalized, isolated, powerless. In the immense freedom of space and solitude he is a prisoner, unable to structure his world. He realizes too late that he has brought few inner resources to his new environment.

I. He stood, a point

V. For many years

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

"Progressive Insanities of a Pioneer" by Margaret Atwood

APPENDIX

Manuscript 9

The Poem As A Personal Statement: In this poem, "To a Very Old Woman," by Irving Layton, there is a point of view which somewhat off-sets death with a strong sense of life. The poem is essentially an abstract inner dialogue, reflecting the poet's concern with accepting death gracefully, as a part of the life cycle.

Old woman, your face is a hala of praise

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

For a headstone.

"To a Very Old Woman" by Irving Layton

APPENDIX

Manuscript 10

AUTO WRECK

Karl Shapiro

Its quick soft silver bell beating, beating

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

Across the expedient and wicked stones.

APPENDIX

Manuscript 13

The Poem As Allegory: A film. This allegory compares the comings and goings of people during the normal course of a day to the flowing eternal tides of the sea. The sense of the cycles of life ruling men as they do Nature is conveyed by rhythmic intercutting of urban scenes with shots of sea and sky.

The stars like stranded starfish pale and die

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

[illegible]

"The Ebb Begins from Dream"

by Earle Birney

APPENDIX

Manuscript 14

The Poem As Social Comment: "The Examiner," by F. R. Scott

The routine trickery of the examination

MATERIAL REMOVED DUE TO COPYRIGHT RESTRICTIONS

The professional mowers drone, clipping the inch-high grass.

PORTFOLIO OF ORIGINAL MANUSCRIPTS

by ____________________

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CHECK LIST (Attach to each manuscript to be evaluated) NAME________________

Due Date	Today's Date	Manuscript	Evaluation
Due Dates to be fixed by the teacher during the period of the fourth to the eighteenth weeks of the term.		1. Jotting developed	
		2. Light Verse	
		3. Sensory Details	
		4. Descriptions (Two Points of View)	
		5. Imagery	
		6. Description, "My Home Town"	
		7. Dialogue	
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		10. Contrasts (Personal, Impersonal)	
		11. Short-short Story	
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		Burning Glass	
		Burning Glass	
		Fragments	
		Other Publication	

STUDENT WRITING CONTESTS (1977 - 78)

Due Date: Grades 10 - 12 NATIONAL POETRY PRESS

Any student may submit as many manuscripts as he wishes on any subject in any form. Manuscripts of twenty lines or less are preferred.

Due Date: Grades 11 - 12 NATIONAL ABILITY COUNTS CONTEST

Topic: "Awakening of the New Minority" Essay must not exceed three pages, double-spaced. Name, age, grade, home and school address must be stapled on the cover sheet only. Suggestions: Personal interviews and quotes are very effective, but names should be fully identified.

Due Date: Grades 10 - 12 SCHOLASTIC WRITING AWARDS

Short Story. A short fictional narrative with a unified tone, about one or more characters living through a single significant action or experience. Length: 1,300 to 3,000 words

Short-short Story. A very tightly constructed story that concentrates on one central idea, conflict, or situation; it may or may not have an unexpected ending. Length: 600 to 1,300 words

Poetry. Only one entry from each student is acceptable. An entry may be one poem or a group of poems (not necessarily related in subject) in any form of verse, rhymed or free. Total lines of a single student's entry must not be fewer than 50 or more than 200. An award in this classification is given for the entire entry, not for any part thereof.

Article. Any of the following: (a) a highly-personalized piece of non-fiction, (b) a critical review of a book, play, film, television program or musical performance - amateur or professional, (c) a serious article whose primary purpose is information or instruction rather than entertainment, or (d) a newspaper feature or editorial. (In Category (c), all references consulted or materials used as contributions to the development of the article must be listed in a bibliography at the end of the article.) Length: 600 to 1,500 words

Humor. Satire, parody or original humorous anecdote in short story or article form. Length: 600 to 1,500 words

Special National Energy Week Science Fiction Awards. A science fiction short story that deals imaginatively with a world in which either (a) the earth's energy resources have been depleted or (b) energy conservation has become the rule, rather than the exception. Length: 600 to 2,000 words

Due Date: Grades 10 - 12 AMERICAN LEGION ESSAY CONTEST

Topic: "My Rights and Responsibilities As a Young American" Length: 1,500 words

Due Date: Seniors LANCASTER REALTORS CONTEST

Topic: "Benefits and Responsibilities of Home Ownership" Length: 1,000 words

Category II, III Enrichment Course
Grades 10, 11, 12

Dramatics is an activity-oriented course which provides constant opportunities for students to learn basic acting and communication skills while they perform. Class activities include exercise to strengthen observation, concentration, and imagination; exercises to improve voice and diction; preparations and presentations of oral interpretations, pantomimes, and improvisations; application of make-up; and studies in dramatic criticism. These activities are organized to correlate with the school dramatics activities; the fall play, dramatic competition, the spring musical, and the theater arts festival. Students are encouraged to participate in these activities to gain practical experience in the dramatic arts.

Course Objectives

By the end of this course the student should be able to do the following:

1. Perform pantomimes, improvisations, oral interpretations, and dramatic scenes using basic skills involved in acting.
2. Communicate an idea through the use of proper oral interpretation, gestures, and body movements.
3. Write or verbally present a constructive critique of a dramatic performance.
4. Display a tolerance for other students' performances and assume a polite audience attitude.
5. Show increased confidence in his/her ability to perform before a group.
6. Display an increased ability to use his/her imagination in creating a pantomime or improvisation and in interpreting a dramatic passage.

Unit I - Developing Inner Resources

A. Unit Objectives

By the end of this unit the student should be able to do the following:

1. Using all the physical senses, observe an object correctly and in detail, and recall that object accurately and vividly in a written description.

2. Concentrate on his/her own acting and that of other characters in a scene so that he/she does break character.

3. Create an imaginative and interesting improvisation.

4. Select and emphasize those actions essential to conveying the idea, a pantomime, improvisations, or dramatic scene.

5. Analyze a simple action and accurately re-enact that movement in pantomime.

6. Focus attention of classmate's actions, then accurately re-create that action.

B. Course Content

1. Emphasizing believable action

2. Developing observation

3. Developing concentration

4. Strengthening sense recall

5. Strengthening imagination

C. Required Activities and Projects

1. Emphasizing believable action - 1-3 minute pantomime of an activity that is familiar and of interest to the student.

2. Developing observation - a 1-3 minute pantomime of a simple action involving an object and a recreation of a classmate's pantomime.

3. Developing concentration - a group improvisation of a scene in which there are two opposing lines of interest.

4. Strengthening sense recall - 2 written descriptions from memory. One description is written at home of an object chosen by the student; the other description is written in class bout a classmate's object.

5. Strengthening imagination - a 4-5 minute scene improvised around three unrelated words.

D. Enrichment Activities

1. Charades

2. Group pantomime of a machine

3. Concentration game - exercise 1 p. 20 Basic Drama Projects.

Unit II - Pantomime and Movement

A. Unit Objectives

By the end of this unit the student should be able to do the following:

1. Define the terms pantomime and gesture.

2. Describe the proper way to sit, stand, and walk.

3. List the six basic principles of movement.

4. Define the following terms: center stage, downstage, upstage, stage left, stage right, and cross.

5. Given a blank diagram, fill in the following stage areas:

   Audience
   Apron
   Curtain line
   Center
   Up center
   Down center
   Left
   Up left
   Down left
   Right
   Up right
   Down right

6. Name the direction in which turns are normally made.

7. Name the first place any emotion or change of attitude takes place.

8. List the series of events that take place in a change of attitude resulting in a gesture.

9. List the 10 physical principles involved in communication of a feeling or idea on stage.

10. Name the two processes (mental) involved in creating a character in pantomime.

11. List the four basic steps in creating a character in pantomime.

12. Demonstrate the proper way to sit, rise, stand, and walk.

13. Follow a list of orally given stage directions.

14. Correctly execute the following stage actions: entering, exiting, opening and closing doors, climbing and descending stairs, turning, crossing, and gesturing.

15. Create a believable character and present that character in a pantomime.

16. Communicate an idea without using words.

17. Perform pantomimes and improvisations using proper techniques of stage movements during class performances.

B. Course Content

1. Walking
2. Sitting
3. Rising
4. Standing - posture
5. Following stage directions
6. Assuming stage positions
7. Handling special movement
    a. Entering and exiting
    b. Turning
    c. Opening and closing doors
    d. Gesturing
    e. Climbing up and down stairs
    f. Crossing and countering

C. Required Activities and Projects

1. Exercises in posture

2. Following stage directions

3. Practicing basic movement - group pantomime which utilizes 3 stage actions from the following list: exiting, entering, opening and closing doors, turning, crossing and counter-crossing, sitting, and rising.

4. Utilising motivation - students are assigned a character and an antivity around which they create a pantomime.

D. Enrichment Activities

1. Crossing and Turning - pp. 172-173, The Stage and the School.

2. Showing Emotional Response - pp. 177, The Stage and the School.

Unit III - Voice and Diction

A. Unit Objectives

By the end of this unit the student should be able to do the following:

1. Give the first two rules for achieving an effective voice.

2. Describe the difference between regular breathing and breathing for speech.

3. Define quality and resonance as they apply to voice.

4. Name the most important thing to keep in mind when you are trying to achieve good quality.

5. Define pitch, step, and inflection.

6. Define volume.

7. List and describe the two types of voice.

8. List the three things other than increasing volume which you can do to be more clearly understood in a large auditorium.

9. Define rate.

10. Determine where breath pauses should be taken in a dramatic passage.

11. List and describe four factors which must be considered in interpreting a passage other than voice quality, volume, rate, and pitch.

12. Define diction, vowel sounds, consonant sounds, and pronunciation.

13. Perform vocal exercises designed to improve breath control, voice quality, and diction.

14. Analyze and interpret a selection in preparation for oral presentation.

15. Present a selection orally using proper voice, diction, and emotion to communicate the author's meaning.

16. Incorporate the following vocal qualities into improvisations and dramatic selections: appropriate pitch level, appropriate inflection, adequate volume, appropriate rate, clear articulation, and correct pronunciation.

B. Course Content

1. Anatomy of vocal mechanism
2. Breathing techniques
3. Voice characteristics
   a. Quality
   b. Pitch
   c. Volume
   d. Rate

4. Diction
   a. Vowel sounds
   b. Consonant sounds
   c. Pronunciation

5. Oral interpretation
   a. Choosing a selection
   b. Analyzing a selection
   c. Delivering a selection

C. Required Activities and Projects

1. Vocal exercises
2. Analysis and interpretation of a poem
3. Oral reading of a poem

D. Enrichment Activities

1. Oral reading of a prose selection
2. Story telling

Unit IV - Acting

A. Unit Objectives

By the end of this unit the student should be able to do the following:

1. Describe the difference between the Method and Theatrical Style.
2. Define the term, master gesture.
3. Describe the difference between leading roles and supporting roles...... between straight parts and character parts.
4. List five special skills an actor should develop.
5. List the outstanding characteristics of the aged.
6. State why it is easier to cry than laugh on stage.
7. List the four major steps in preparing for a one-person sketch.
8. List what you think are the three most important things to remember about entrances.....about movement.....about lines and cues.
9. Define center of interest and stage conscious.
10. Define the following terms:

    Ad-lib
    Backstage
    Blocking yourself
    Building a scene
    Cover
    Teaser

    Taking the stage
    Timing
    Top
    Upstageing
    Acting area
    Traveler
    Legs

    Cue
    Hand props
    Holding for laughs
    Pace
    Pointing lines
    Tormenter

    Apron
    Backing
    Curtain line
    Drop
    Flat
    Wings
    Border

11. Analyze a dramatic scene by describing its climax, theme, mood, and plot.
12. Analyze a character and write a description of that character's physical, emotional, intellectual, and social make-up.
13. Create a character unlike himself/herself and present that character in an improviation or dramatic scene.
14. Interpret and perform a dramatic scene using the skills acquired in the preceeding units.
15. Memorize and present a scene using the skills acquired in the preceeding units.

B. Course Content

1. Schools of thought

2. Characterization
    a. Methods of characterization
    b. Motivations for characterization
    c. Character analysis
    d. Line interpretation
    e. Individual characterization

3. Special Skills
    a. Old age
    b. Crying
    c. Laughing
    d. Dialects
    e. Emotional passages

4. Interpreting scenes

5. Acting terminology

6. Acting techniques
    a. Entrances
    b. Movement and position
    c. Emphasis and balance
    d. Lines and cues

7. Memorization

C. Required Activities and Projects

1. Presentation of dramatic readings

2. Presentation of a memorized scene

3. Analysis of dramatic scenes

4. Critiques of classmates' work

D. Enrichment Activities

1. Oral readings of one-act plays

2. Theater trips

3. Participation in school dramatic productions

4. Guest speakers

Unit V - Make-Up

A. Unit Objectives

By the end of this unit the student should be able to do the following:

1. Identify and list the use of the following items:

face powder
complexion brush
nose putty
spirit gum
crepe hair
liquid latex
soft tube grease paint
acetone
cold cream
lining colors
eyebrow pencil
rouge
pancake
hard stick grease paint

2. List the four major types of foundation and describe the method for applying each.

3. Demonstrate the application of pancake and soft tube grease paint.

4. Define foundation, base, lines, highlights, shadows, and blending.

5. Describe and demonstrate the application of straight make-up for both males and females.

6. Describe and demonstrate the application of character (old-age) make-up.

B. Course Content

1. Tools and materials

2. Principles of straight make-up

3. Application of straight make-up

4. Principles of character make-up

5. Application of character make-up

C. Required Activities

1. Make-up demonstrations

Methods of Evaluation

Methods of student evaluation include written tests on the subject matter of each unit and critique sheets designed to evaluate the student's grasp of the important skills emphasized in each exercise. To pass the course the student must participate in at least 80% of the class exercises and maintain a grade average of 60% on tests and critiques.

The course itself is evaluated mainly through student feedback. In addition, informal observations of increased confidence and skill in student performances during try outs for dramatic productions are used.

Assigned Materials

1. The Stage and the School

2. Twenty-eight Scenes for Acting Practice

3. Basic Drama Projects

Supplemental Materials

1. Designs in Drama - text
2. Basic Stage Movement - Parts, II and III - Filmstrip
3. Library materials. The following is a list of plays from which scenes are taken in Twenty-eight Scenes for Acting Practice.

1.	Ah Wilderness - O'Neil	1 single copy Sixteen Famous American Plays
2.	All My Sons - Miller	Best American Plays - Gassner
		Critic's Choice - Gaver
		Best Plays of 1946-1947 - Mantle
3.	Antigone - Anouilh	Masters of Modern Drama - Block
4.	Barretts of Wimpole Street	- 4 single copies Besier
5.	The Chalk Garden - Bagnold	Best Plays of 1955-1956 - Kronenberger
6.	The Enchanted - Giraudoux	Best Plays of 1949-1950 - Chapman
7.	Generation - Goodhart	No listing
8.	The Little Foxes - Hellman	Best Plays of 1956-1957 - Kronenberger
		The Modern Theater - Corrigan
		Sixteen Famous American Plays
9.	The Man Who Came to Dinner	- Kauffman and Hart
		Sixteen Famous American Plays
		Best Plays of Modern American Theater - Gassner
10.	A Rasin in the Sun - Hansberry	
		1 single copy
		Best Plays of 1958-1959
		Six American Plays for Today - Cerf
11.	The Heiress - Ruth and Augusus Goetz	
		Best Plays of 1947-1948

Course Description

English Literature I is a one semester survey course which traces the history, development and ideologies of the British people from the Anglo Saxon Period, the Medieval Period, the Elizabethan Period, the Renaissance, the Seventeenth and the Eighteenth Centuries. The course emphasizes the genres of poetry and drama. English Literature I is designed to present universal concepts; the course exposes the academic student to the finest expression of humanity's thought and feeling. It is designed to relate literature to the other fine arts and thereby develop a refined sense of esthetic pleasure, and stress the importance of literature in human life.

Course Objectives

Specifically, the course aims to develop:

1. a superior attitude for reading literature with perception, and for expressing responses to the material that has been read.
2. ability for responsive discussion, probing questions, and a thoughtful and scholarly approach to language.
3. an understanding of English history and its relationship to the literature of the various periods.
4. a respect for the richness, precision and variety of the English language.
5. opportunities for independent reading and the growth of literary taste.
6. a respect for direct and unprejudiced experience with specific literary works.
7. opportunities to respond subjectively to the ideas and styles found in the fabric of English literature.
8. an increase in student vocabulary, dictionary use, and reading skills.
9. opportunities for a diversity of writing activities.

In addition to the course objectives, English Literature I is intended to provide a frame of reference for advanced studies of the literature of the British Isles as students will encounter such studies in college courses. Evaluations of student activities, which are the tests or measurements of objectives for this course, should reflect the expectations of a college preparatory elective. Criteria to be considered are: adherence to the instructions, thoroughness of preparation, evidence of understanding of the literature, and evidence of competence in composition skills.

The basic anthology referred to throughout this course of study is:

Adventures in English Literature. Classic Edition.
New York: Harcourt, Brace and World, Incorporated. 1968.

Unit I

I. The Anglo-Saxon Period

A. Content

1. Historical Introduction
2. "The Seafarer"
3. Beowulf
4. "The Poet Caedmon"

B. Student Activities

1. Write ten kennings
2. Write an Anglo-Saxon riddle. The riddle should personify the object to be guessed; it should be at least ten lines long and include a kenning.
3. In a two page paper, explore the pagan concept of Wyrd as it is revealed in the epic poem Beowulf. Use direct references to the poem.
4. In a two page paper, discuss the Christian concepts presented in "The Poet Caedmon." Use specific quotes whenever possible.

C. Teacher Strategies

1. Compare the Anglo-Saxon concept of a hero with that of the Twentieth Century.
2. Have students bring in pictures that illustrate their concept of the Twentieth Century hero.
3. Use a section of the original old English Beowulf to illustrate the similarities between Old English and Modern English.

Unit II

Geoffrey Chaucer

A. Content

1. Biographical material
2. The Prologue to The Canterbury Tales
3. "The Pardoner's Tale"

B. Student Activities

1. Assign each student one of Chaucer's Canterbury pilgrims. In an oral presentation, the student will analyze Chaucer's

characterization of the pilgrim, and the literary devices Chaucer used to accomplish it. Each presentation should begin with a paraphrase. Students will be evaluated on thoroughness of preparation.

2. Using Chaucer as a model, write a description of a modern "pilgrim." This poetic description should be not less than twenty lines in length; it should be written in couplets and should capitalize on Chaucerian "suggestion," rather than direct criticism or praise.

3. In a two page paper, explain why a man like the Pardoner would tell such a moral tale. Use specific references to both the "Prologue" and "The Pardoner's Tale."

C. Teacher Strategies

1. Use Oscar Wilde's "...the highest form of art is suggestion..." as the beginning of the study of Chaucer's subtlety.

2. Use video tapes "Analysis of Middle English and the Host" and "Analysis of the Pardoner's Tale as a Short Story."

3. Use record-slide presentation The Canterbury Tales.

Unit III

Edmund Spenser

A. Content

1. "Sonnet 26"

2. "Sonnet 75"

3. "Sonnet 79"

B. Student Activities

1. Choose one of the three sonnets listed above; recopy it; trace the rhyme scheme, rhythm. Then in a brief composition, trace the statement of the speaker's problem, find the turning point, and show how the speaker resolves his poetic dilemma.

2. List all the figures of speech found in the three sonnets.

C. Teacher Strategies

1. Read a brief section of The Faerie Queen.

2. Ask the class which of the three sonnets they prefer and why.

Unit IV

Sir Philip Sidney

A. Content

1. Biographical material
2. "Sonnet 31"
3. "Sonnet 39"

B. Student Activities

1. Write a response to either of Sidney's two sonnets. This response should be subjective; it should deal with the poet's dilemma; it may or may not be a poem.
2. List examples of paradox found in the two sonnets.

C. Teacher Strategies

1. Read the class two or three other sonnets from *Astrophel and Stella*. Show them the progression of thought and feeling that occurs from "Sonnet I" to "Sonnet 108"
2. Discuss the meaning of *speaker* and *listener* in a poem. Use the title "Starlover and Star" (*Astrophel and Stella*) as a basis for this discussion.

Unit V

Thomas Campion

A. Content

1. Biographical material
2. "When to Her Lute Corinna Sings"
3. "There Is a Garden in Her Face"

B. Student Activities

1. Pop quiz - Gentlemen, which of these two poems do you prefer? Why?
2. Pop quiz - Ladies, which of these two poems would you like to have been written for you? Why?

C. Teacher Strategies

1. The Elizabethan tradition is one of effusive writing. Use "There Is a Garden in Her Face" to illustrate this.
2. Play the song "When to Her Lute Corinna Sings."

Unit VI

William Shakespeare

A. Content

1. Biographical material
2. Shakespeare's Use of Imagery
3. "Sonnet 18"
4. "Sonnet 29"
5. "Sonnet 55"
6. "Sonnet 73"
7. "Sonnet 116"
8. Shakespeare and His Theater
9. Macbeth
10. Twelfth Night
11. Hamlet

B. Student Activities

1. Write a sonnet, using either the Italian or Elizabethan type as a model.

2. Sonnet 116 contains one of the most eloquently expressed statements of love in English. According to this sonnet, what are the distinguishing characteristics of love? Discuss this sonnet in a paper of not less than one page.

3. Define the terms apostrophe, metaphor, simile, soliloquy, alliteration, imagery, aside, tragic hero, fatal flaw, superstition, fate, various poetic rhythms, blank verse, paradox, comic relief.

4. Pop quiz - Act 1, sc. 1 Macbeth. What is the one significent line in this scene?

5. Trace Lady Macbeth's statement concerning her husband in Act 1, sc. 5. Make a list of Macbeth's attributes as she listed them.

6. In a two page paper, analyze Macbeth's argument with himself in Act 1, sc. 7. What does he fear? Consider Lady Macbeth's methods of persuasion? Is her definition of weakness really weakness? Is paradox present?

7. The theme of Macbeth can be summed up in Macbeth's own words: "Blood will have blood." Using this statement as a thesis,

support it with specific references to the play. This is a major paper; it should be five pages in length.

8. In a three page paper, explore the blending of comedy and pathos in Twelfth Night. Use references to the play to illustrate this combination.

9. Define the term dramatic irony. In a three page paper, relate and give examples of dramatic irony in Twelfth Night.

10. In a three page paper, discuss Hamlet's tragic flaw.

11. What is the theme of the play Hamlet?

12. What Christian elements are evident in the play Hamlet?

C. Teacher Strategies

1. As an introduction to Macbeth, show the video tapes "Greek Concept of Tragedy" and "History and Development of the Theater."

2. As enrichment activities, show the video tapes "Ideas from Macbeth" and "Inner Thoughts of Macbeth and Lady Macbeth."

3. Divide the class into small groups. Let each group stage visually and view Act 3, sc. 4 through the eyes of a director. Each group should be prepared to give a talk presenting its point of view.

4. The teacher should serve as interpreter of some of the speeches in the play. For example, "Tomorrow, and tomorrow and tomorrow..." can be legitimately interpreted in several ways. After reading/acting the passage, the students should be asked which interpretation they prefer and why.

5. Play sections of Verdi's opera Macbeth.

6. Read and discuss the philosophical concept of Hamlet's "To be or not to be..." soliloquy.

7. Class discussion - Why does Hamlet delay? This question has been discussed by my literary critics. There are no pat answers.

8. Hamlet says "There's nothing good or bad but thinking makes it so." Discuss this statement with the class; lead them to relate Hamlet to their own lives.

Unit VII

Ben Jonson

A. Content

1. Biographical Material
2. "The Noble Nature"
3. "On My First Son"
4. "To the Memory of My Beloved Master, William Shakespeare"
5. "De Shakespeare Nostrati"

B. Student Activities

1. In a two page paper, compare the poems "The Noble Nature" and "On My First Son."
2. List the reasons Jonson gives for his admiration of Shakespeare in "To The Memory of My Beloved Master, William Shakespeare."

C. Teacher Strategies

1. Read a segment of Jonson's play Volpone. Use it as an example of Jonson's satirical view of humanity.
2. Read "De Shakespeare Nostrati." Use it as a basis for a discussion of literary criticism.

Unit VIII

King James Bible

A. Content

1. Psalm 8
2. Selected passages from Old and New Testaments

B. Student Activities

1. Ask each student to select a passage from The King James Bible. These passages should be chosen on the basis of their literary merit. The student will read their selections and point out imagery, metaphor, total effectiveness, focus, and style.
2. Paraphrase Psalm 8. By so doing, the students will be writing their own "revised" version.

C. Teacher Strategies

1. Read passages of The King James Bible to the class.
2. Give a lecture illustrating the influence The King James Bible has had/does have on writers from all nations of Western civilization.

Unit IX

Seventeenth Century Lyric Poetry - The Cavaliers

A. Content

1. Biographical Material
2. George Wither - "Shall I, Wasting in Despair"
3. Sir John Suckling - "Song" from Aglaura
4. Richard Lovelace - "To Lucasta, on Going to the Wars"
5. Edmund Waller - "Go, Lovely Rose!"
6. George Herbert - "The Collar"
7. Henry Vaughan - "The Retreat"

B. Student Activities

1. Pop quiz - What is the attitude of both poets toward women as expressed by Wither in "Shall I, Wasting in Despair" and Suckling in "Song"?
2. List the figures of speech found in Lovelace's poem "To Lucasta, on Going to the Wars."
3. In a two page paper, trace the development and execution of the metaphysical conceit in Herbert's poem "The Collar."
4. Give a subjective response to the following question - Do you consider Vaughan's "retreat" a retreat from reality?

C. Teacher Strategies

1. Have the class create a list of words describing the characteristics of Cavalier poetry. The aim here is to illustrate the diversity of its subject matter and the effusiveness of its imagery.
2. Relate the paintings "A Young Man Among Roses" and "Sir Anthony Mildmay" by Nicholas Hilliard to the poetry of the Cavaliers.

Unit X

John Donne

A. Content

1. Biographical Material
2. "Woman's Constancy"

3. "Song"

4. "Holy Sonnet I"

5. "Holy Sonnet VII"

6. "Meditation XVII"

B. Student Activities

1. Two views of love are expressed in "Woman's Constancy" and "Song." In a one page paper, contrast these two views. Which one is more mature and why?

2. Pop quiz - What type of job could the speaker in the poem "Song" hold in the twentieth century?

3. Using "Meditation XVII" as a model, each student should write a meditation. It should include a well developed metaphysical conceit.

C. Teacher Strategies

1. Have a "paradox party." Ask students to write words that express paradox on the board - ex. - an icy fire, unkindly kind, gentle severity.

2. Read the poem "The Collar" by Edmund Waller. Let the class decide how this poem relates directly to John Donne.

Unit XI

John Milton

A. Content

1. Biographical Material

2. "On His Having Arrived at the Age of Twenty-three."

3. "On His Blindness"

4. "L'Allegro"

5. "Il Penseroso"

6. Paradise Lost

B. Student Activities

1. In a two page paper, discuss the two major concerns presented in the sonnets "On His Having Arrived at the Age of Twenty-Three" and "On His Blindness."

2. In an argumentative paper, discuss the last line from "On His Blindness." Respond subjectively; relate this line to personal experience.

3. Using the poems "L'Allegro" and "Il Penseroso" as primary sources, prove that Milton was indeed a Renaissance Man.

4. Pop quiz - how large is Milton's concept of a angel?

5. Decide what the sights, smells, sounds, colors, temperature of Milton's Hell are. Be prepared to present these views in an oral presentation.

6. In a one page paper, paraphrase lines 253-263 of Paradise Lost.

7. In a single paragraph, respond subjectively to Satan's statement in lines 253-263.

8. "What's in it for the Goddess?" Put this statement on the board. Make no further comment. Allow the students to see the relationship between it and Book IX of Paradise Lost.

C. Teacher Strategies

1. Present a visual representation of the Ptolemaic Universe.

2. Choose members of the class to read sections from Paradise Lost. Use these readings as the basis for a discussion of the epic.

3. Read selections from Books IV and V to enrich student understanding of Milton's humanity.

Unit XII

Andrew Marvell

A. Content

1. Biographical Material

2. "Bermudas"

3. "The Garden"

B. Student Activities

1. List the sensual imagery found in the poem "Bermudas." Using this list, prove it a "tropical" poem.

2. "The Garden" is an outstanding pastoral poem. In a two page paper, analyze the atmosphere Marvell creates in this poem, and based upon this atmosphere, illustrate his attitude toward nature.

3. Pop quiz - Which of Milton's two poems "L'Allegro" or "Il Penseroso" did Marvell prefer? Why?

C. Teacher Strategies

1. Using "The Garden" and "Bermudas" as examples, prove that

Andrew Marvell was greatly influenced by John Milton.

2. "Il Penseroso" and "The Garden" can provide a rich basis for comparison. This should be done in a class discussion. Consider structure, content and conclusion.

Unit XIII

John Dryden

A. Content

1. Biographical Material

2. From An Essay of Dramatic Poesy

3. "A Song for St. Cecilia's Day"

B. Student Activities

1. In a three page paper, analyze the poem "Song for St. Cecilia's Day." Consider which three of the fine arts are woven into the fabric of this poem.

2. In a one page subjective response, play literary critic to the selection from Dramatic Poesy in your text.

C. Teacher Strategies

1. Use Orazio Gentileschi's painting "St. Cecilia and an Angel" (c.1610) as a visual aid when teaching the poem "Song for St. Cecilia's Day." This will add a fourth fine art to the three which Dryden included in the poem.

2. Play a J. F. Handel's musical adaptation of "A Song for St. Cecilia's Day."

Unit XIV

Daniel Defoe

A. Content

1. Biographical Material

2. "A Journal of the Plague Year"

B. Student Activities

1. Using Defoe's "Journal" as a model, choose an event in history before the year 1955. Research this event: limit it to a

specific time and a specific place. Strive for the same verisimilitude which Defoe achieved. Use the first person; assume the position of an observer.

2. Make a list of the weaknesses and foibles which the Londoners showed during the plague's attack. Make a second list showing the human strengths which surfaced.

C. Teacher Strategies

1. Read a selection from Defoe's "The Shortest Way With Dissenters." Use this as an example of the intolerance of his time.

2. Complete the same assignment as the students: Choose an event before 1955, et al. Read it to the class without telling them who wrote it. Allow them to criticize freely.

Supplemental Text - English Literature I

William Shakespeare - Hamlet
Henry IV - Part I
Richard II
Sonnets
The Tempest
Twelfth Night
The Winter's Tale

References For Further Study

Abrams, M. H., General Editor, The Norton Anthology of English Literature, 3rd ed., Volumes 1 and 2, New York: W. W. Norton and Company, Inc., 1974.

Andronicos, Manolis, The Greek Museums - National Museum, Athens, Greece: Ekdotike Hellados S. A., 1975.

Bethurum, Dorothy, ed., Classics of the Christian Tradition: The Bible, John Milton, New York: Scott Foresman and Company, 1954.

Bethurum, Dorothy, ed., Classics of the Enlightment: Alexander Pope, Jonathan Swift, New York: Scott Foresman and Company, 1954

Gaunt, William, A Concise History of English Painting, 3rd printing, New York: Frederick A. Praeger, Publisher, 1967.

Lamb, Charles, Essays of Elia, New York: Charles E. Merrill Company, 1968.

Thrall, William Flint and Addison Hibbard, A Handbook to Literature, New York: The Odyssey Press, Inc., 1960.

Schoeck, Richard and Jerome Taylor, eds, Chaucer Criticism, Notre Dame, Indiana: University of Notre Dame Press, 1960.

Audio Visual Materials

A. Video Tapes

1. Analysis of Middle English and the "Host" - Harry Bailley, 821-149
2. Analysis of the Pardoner, 803.3-152
3. Analysis of the Pardoner's Tale as a Short Story, 808.3-150
4. History and Development of the Theater, 792-146
5. Greek Concept of Tragedy, 880-159
6. Ideas from Macbeth, 822.3-111
7. Inner Thoughts of Macbeth and Lady Macbeth, 822.3-145
8. Introduction to Satire, 809.7-144

B. Audio Tapes

1. The Nun's Priest's Tale - "Chantieleer and Pertelote"
2. Poetry of Elizabeth Barrett Browning
3. The Canterbury Tales - record and slide presentation

Course Description

English Literature II is a one semester survey course which traces the history, development and ideologies of the British people from the Neo - Classical Period through the Twentieth Century. This course is a continuation of its prerequisite - English Literature I. English Literature II emphasizes the genres of poetry, essay, and the novel. It is designed to present universal concepts; the course exposes the academic student to the finest expression of humanity's thought and feeling. English Literature II is designed to relate literature to the other fine arts and thereby develop a refined sense of esthetic pleasure, and further stress the importance of literature in human life.

Course Objectives

Specifically, the course aims to refine:

1. a superior attitude for reading literature with perception, and for expressing responses to the material that has been read.
2. ability for responsive discussion, probing questions, and a thoughtful and scholarly approach to language.
3. an understanding of English history and its relationship to the literature of the various periods.
4. a respect for the richness, precision and variety of the English language.
5. opportunities for independent reading and the growth of literary taste.
6. a respect for direct and unprejudiced experience with specific literary works.
7. opportunities to respond subjectively to the ideas and styles found in the fabric of English literature.
8. an increase in student vocabulary, dictionary use, and reading skills.
9. opportunities for a diversity of writing activities.

In addition to the course objectives, English Literature II is intended to provide a frame of reference for advanced studies of the literature of the British Isles as students will encounter such studies in college courses. Evaluations of student activities, which are the tests or measurements of objectives for this course, should reflect the expectations of a college preparatory elective. Criteria to be considered are: adherence to the instructions, thoroughness of preparation, evidence of understanding of the literature, and evidence of competence in composition skills.

The basic anthology referred to throughout this course of study is: Adventures In English Literature. Classic Edition. New York: Harcourt, Brace and World, Incorporated, 1968.

Unit I

Alexander Pope

A. Content

1. Biographical Material
2. "Essay on Criticism"
3. *The Rape of the Lock*

B. Student Activities

1. Divide "Essay on Criticism" into several small parts. Assign one student to read the part, one student to interpret it, one student to pick out significant images, and one student to react to it as a modern teacher of composition would.
2. Write a short mock epic, modeled on Pope's *Rape of the Lock*. The subject should be trivial; the imagery grand. It must be written in heroic couplets.

C. Teaching Strategies

1. Have several students bring in a deck of cards. Divide the class into small groups; play out the card game as it is described in *Rape of the Lock*.
2. Have each student draw a visual representation of the lock's resting place.

Unit II

Thomas Gray

A. Content

1. Biographical Material
2. "Elegy Written in a Country Churchyard"

B. Student Activities

1. In a one page paper, respond subjectively to the theme of "Elegy Written in a Country Churchyard."
2. Assign each student one stanza of "Elegy." The student should read the stanza, paraphrase it, pick out significant imagery, and be prepared to answer questions from the class.

C. **Teacher Strategies**

1. **Use two pieces of classical music. One should be structured and formal. The other should be free and romantic. This technique can serve as a bridge between the neoclassical Pope and the more personal artistry of Gray.**

2. **The same technique can be used with paintings and/or pieces of sculpture.**

Unit III

William Wordsworth

A. Content

1. Biographical Material
2. "Lines Written in Early Spring"
3. "The Tables Turned"
4. "Composed Upon Westminster Bridge
5. "London, 1802"
6. "The World Is Too Much With Us"
7. "To a Skylark"
8. "She Dwelt Among the Untrodden Ways"
9. "Strange Fits of Passion Have I Known"
10. "A Slumber Did My Spirit Seal"
11. "Resolution and Independence"
12. "Lines Composed a Few Miles Above Tintern Abbey"
13. "Ode: Intimations of Immortality"

B. Student Activities

1. Assign each student a stanza from "Resolution and Independence." Have the student paraphrase the stanza, pick out striking figures of speech and show which aspects of Wordsworth's philosophy are present. This is an oral activity.

2. Pop quiz - Based upon the sonnet "Composed upon Westminster Bridge," is Wordsworth anti-city?

3. Pop quiz - Based upon the sonnet "London, 1802," why does Wordsworth say England needs Milton?

4. Write a letter to William Wordsworth responding to "Lines Composed

a Few Miles Above Tintern Abbey."

5. In a two page paper, trace Wordsworth's spiritual development and his relationship to nature as expressed in "Tintern Abbey."

6. In a three page paper, relate the epigraph to "Ode: Intimations of Immortality"to the poem itself.

C. Teacher Strategies

1. As the teacher reads "Tintern Abbey," have the class refer to Thomas Girtin's painting "Kirkstall Abbey" pg. 540.

2. Each student should find a picture that illustrates his concept of Wordsworth's "Lucy."

3. Read selections from Dorothy Wordsworth's *Letters*.

Unit IV

Samuel Taylor Coleridge

A. Content

1. Biographical Material

2. "Kubla Khan"

3. "The Rime of the Ancient Mariner

B. Student Activities

1. In a two page paper, find and illustrate the key to human redemption as found in Coleridge's "Rime" and Wordsworth's "Abbey." Use references from both poems to support the ideas expressed.

2. Based on "Kubla Khan" write a dream picture. Use as much sensual imagery as possible.

C. Teacher Strategies

1. Read a section from *Biographic Literaria*.

2. Read "The Rime of the Ancient Mariner" silently in class along with the students. Have everyone cover Coleridge's marginal notes with a sheet of paper. Ask the students to jot down lines they cannot understand without assistance. The purpose of this cativity is to discern whether or not Coleridge's poem can stand as a work of art without his authorial comments.

Unit V

Charles Lamb

A. Content

1. "Dream Children: A Reverie"

2. "The Familiar Essay"

B. Student Activities

1. Study Lamb's use of adjectives and modifying words in order to see how they compress his writing.

2. Write a familiar essay based upon Charles Lamb's literary style.

C. Teacher Strategies

1. Read one or two of Lamb's Essays of Elia.

2. Write a personal "familiar" essay of your own and share it with the class.

Unit VI

George Gordon, Lord Byron

A. Content

1. Biographical Material

2. "She Walks in Beauty"

3. "Sonnet on Chillon"

4. "Stanzas Written on the Road Between Florence and Pisa"

5. "Don Juan"

B. Student Activities

1. Based upon the selection from "Don Juan," define the term "Byronic hero." What characteristics can be said to be "Byronic"? Use specific references to the poem; the paper should be two pages long.

2. In a one page paper, explain the change in Byron's use of the words love and glory in the poem "Stanzas Written on the Road Between Florence and Pisa."

C. Teacher Strategies

1. Play the role of the Devil's Advocate. Attack Byron's life, his writing. Refer to him as the worst of the Romantic writers. Force the class to defend this most maligned of the Romantic poets.

2. Divide the board into two parts. Title one "George Gordon"; title the other "Lord Byron." Use all the poems in the text and seek characteristics which express the paradox of this man and his art.

Percy Bysshe Shelley

A. Content

1. Biographical Material

2. "Ozymandias"

3. "Ode to the West Wind"

4. "A Lament"

5. "A Dirge"

6. "To a Skylark"

B. Student Activities

1. Divide the class into five discussion groups. Assign each group fourteen lines of "Ode to the West Wind." In a panel discussion, trace the development of imagery and structure of the poem as they relate to stages of Shelley's life and poetry.

2. In a three page essay, compare William Wordsworth's sonnet "To a Skylark" with Shelley's lyric poem "To a Skylark." State specific reasons for that choice and support it with specific references to both poems.

C. Teacher Strategies

1. Present a lecture in which terza rima and the Alexandrine are defined.

2. In a class discussion, relate the poems "Ozymandias" to the poems "A Lament" and "A Dirge."

3. Choose two "Skylark" papers which represent opposing points of view. Use them as the basis for a class discussion.

4. Ask the class which of the two "Skylarks" the instructor prefers and why?

Unit VIII

John Keats

A. Content

1. Biographical Material

2. "On First Looking Into Chapman's Homer"

3. "When I Have Fears"

4. "Bright Star! Would I Were Steadfast as Thou Art".

5. "Ode to a Nightingale"

6. "Ode on a Grecian Urn"

B. Student Activities

1. In a letter, Keats stated, "A poet is the most unpoetical of anything in existence, because he has no identity - he is continually...filling some other body - the sun, the moon, the sea, and men and women, who are creatures of impulse, are poetical, and have about them an unchangeable attribute. The poet has none, no identity - he is certainly the most unpoetical of God's creatures." Attack or defend this statement in an essay of three or more pages. Use quotes from any of Keats' poems as a basis for argument.

2. Draw a visual representation of the scene depicted in Keats' "Ode On A Grecian Urn."

3. Give a subjective response to Samuel Palmer's painting "Cornfield by Moonlight with Evening Star." This response may take the form of poetry or prose; it may or may not be directly related to Keats' "Ode to a Nightingale".

C. Teacher Strategies

1. In a class discussion, decide whether Keats' statement:

   "Beauty is truth, truth is beauty - that is all Ye know on earth,

   and all ye need to know." is an oversimplification.

2. Use visual representations when presenting "Ode to a Nightingale" and "Ode on a Grecian Urn."

3. Read a passage from Chapman's translation of Homer before teaching the poem.

Unit IX

Alfred, Lord Tennyson

A. Content

1. Biographical Material

2. "The Lady of Shalott"

3. "Ulysses"

4. "Break, Break, Break"

5. "Flower in the Crannied Wall"

6. From "In Memoriam"

7. "Tears, Idle Tears"

8. "Crossing the Bar"

B. Student Activities

1. Prepare a series of research projects based upon the English mythology of "The Lady of Shalott." These projects could include the Arthurian legend, Lancelot, and the Poem's relationship to Tennyson's interest in the Celtic romance.

2. Transcend the limits of time; view life from the point of view of a healthy person of 75. Use the poem "Ulysses" as a basis for this paper. The emotional response should be subjective; the reasoning should be clear, objective. This paper should be no fewer than two pages long.

3. Write a personal, poetic response to "In Memoriam ." Use the same rhyme and rhythm scheme Tennyson used in his poem. This poetic response should be at least four stanzas long.

C. Teacher Strategies

1. Line 20 of "Tears, Idle Tears" suggests Tennyson's wide reading. It more than suggests Tennyson's knowledge of Coleridge's "Rime of the Ancient Mariner." Using this line and Coleridge's marginal notes as a beginning, discuss the concept of plagerism, both intentional and unintentional.

2. Use a flower, roots and all, as a visual aid in teaching "Flower in the Crannied Wall."

3. Play a record of waves crashing, or use a picture, or combine the two before teaching the poem "Break, Break, Break ."

Unit X

Emily Bronte - Wuthering Heights

A. Student Activities

1. In a four page paper, discuss the following question: Catharine Earnshaw dominates the novel Wuthering Heights from beginning to end. Use references to the novel as to support your position.

2. Based on the outcomes of this novel, does Emily Bronte believe in:

   a. life after death?

   b. salvation? If so, how would she define it?

   c. application of physical law to the spirit - i.e. "For every action there is an equal and opposite reaction."

   Choose two of the questions listed above and answer them in one page papers. Use references to the text when necessary to support your answers.

Unit XI

Robert Browning

A. Content

1. Biographical Material
2. "Home Thoughts, from Abroad"
3. "Home Thoughts, from the Sea"
4. "My Lost Duchess"
5. "The Lost Leader"
6. "Prospice"

B. Student Activities

1. In a two page paper, compare and contrast "Home Thoughts, from Abroad" with "Home Thoughts, from the Sea." Decide which is the stronger poem and why. Consider imagery, length, and poetic intensity.
2. In a one paragraph paper, pinpoint the artistic center, i.e. turning point, of the dramatic monologue "My Lost Duchess ."
3. In a two page paper, trace Browning's cry for "The Lost Leader" and show the poem's relationship to the Romantic movement.

C. Teacher Strategies

1. Explain the term "dramatic monologue ." Read and interpret "The Laboratory" in order to illustrate further the possibilities of this medium of expression.
2. Conduct a class discussion on death, using "Prospice" as a beginning, not an end.

Unit XII

Elizabeth Barrett Browning

A. Content

1. Biographical Material
2. Sonnet I
3. Sonnet 14
4. Sonnet 43

B. Student Activities

1. Write a sonnet dealing with love in one of its forms: love for parents, love for friends, love for God, love for beloved. Use the sonnets of Elizabeth Barrett Browning as a model.

2. Write a two page paper which analyzes and compares Bronwing's expression of love in the three sonnets. Which is the most startling/profound? Which the most intimate? Which the most idealistic/abstract?

C. Teacher Strategies

1. Place the students in the position of literary critics. In a class discussion, compare the sonnets of various English writers. How has Elizabeth Barrett Browning improved the sonnet form? Or has she?

2. Stress the sonnet as one of the most enduring forms of poetic expression.

3. Ask each member of the class to pick a piece of music to express his or her reaction to one of the three sonnets included in the text. The instructor will also pick three. Build a discussion on these musical choices.

Unit XIII

Matthew Arnold

A. Content

1. Biographical Material
2. "Self-Dependence"
3. "Dover Beach"

B. Student Activities

1. Remembering always that England is an islend, trace the sea imagery which Matthew Arnold uses and superimposes upon himself in the poem "Self-Dependence." What, if anything, has he stated, and why has he chosen the sea as his controlling image? This paper need not be more than one page in length.

2. In a two page paper, discuss Matthew Arnold as a spokesman for both the Victorian and Romantic periods. Use "Dover Beach" as a point of reference.

C. Teacher Strategies

1. Have the students read and evaluate each other's papers.

2. Have the students list the images and figures of speech found in both of Arnold's poems. On this basis, let them decide for themselves which is the better poem and why.

Unit XIV

Dante Gabriel Rossetti

A. Content

1. Biographical Material
2. "Silent Noon"
3. "Spring"
4. "The Woodspurge"

B. Student Activities

1. Trace Rossetti's imagery in the sonnet "Silent Noon." In a two page paper, relate this imagery and his statement "A sonnet is a moment's monument...." Consider the turning point of the sonnet, and the sonnet's theme.
2. Explore extreme grief or loss in a subjective response to the poem "The Woodspurge." This paper should be at least one page in length.

C. Teacher Strategies

1. Read a few poems by Christian Rossetti.
2. Use Dante Gabriel Rossetti's painting "The Dog Dream" as a visual accompaniment to his poems "Silent Noon" and "Spring."

Unit XV

Thomas Hardy - The Return of the Native

A. Student Activities

1. Read "The Voices of the Critics" pgs. 365-372. Choose one of the five critical commentaries; in a four page paper, relate the critic's comments to the novel The Return of the Native. Use specific references to the text of the novel to document your paper.
2. Based upon The Return of the Native, discuss Thomas Hardy's "religion" or his lack of it. Be prepared to make this presentation to the class.

B. Teacher Strategies

1. Conduct a class discussion comparing/contrasting Hardy's The Return of the Native with Bronte's Wuthering Heights.
2. Ask the class to compare Wordsworth's - Arnold's - Hardy's views on nature.

Unit XVI

Gerard Manley Hopkins

A. Content

1. Biographical Material
2. "Pied Beauty"
3. "God's Grandeur"
4. "The Cuckoo"
5. "Thou Art Indeed Just, Lord"

B. Student Activities

1. In a two page paper, trace the development of imagery and poetic tension in the poem "Pied Beauty."
2. Write a modern psalm. Strive for the same compression of language Hopkins achieved in "Pied Beauty" and God's Grandeur."

C. Teacher Strategies

1. Use choral reading in teaching "The Cuckoo." Stress the auditory imagery. If possible, divide the class into soprano, alto, tenor, and bass voices.
2. In a class debate, analyze the theology expressed in "Thou Art Indeed Just, Lord."
3. Stress the Anglo-Saxon influence found in Hopkins' poetry.

Unit XVII

William Butler Yeats

A. Content

1. Biographical Material
2. "When You Are Old"
3. "The Wild Swans at Coole"
4. "An Irish Airman Forsees His Death"
5. "Sailing to Byzantium"

B. Student Activities

1. Assume the position of a literary critic. In a three page paper, compare and contrast Tennyson's "Ulysses" with Yeats' "Sailing to Byzantium."

2. "The Wild Swans at Coole" can be interpreted on three levels, or more. Divide a sheet of paper into at least three parts. Start with the literal level; then take a spiritual dive and go as deep as possible.

C. Teacher Strategies

1. Read the poem "When You Are Old" and relate the poem to age, to living, to experience.

2. Ask the class to find elements of realism, romanticism, classicism, naturalism in the poems of Yeats.

Unit XVIII

T. S. Eliot

A. Content

1. Biographical Material

2. "Preludes"

3. "The Hollow Men"

B. Student Activities

1. In a one paragraph paper, explain the relationship of the epigraph to "The Hollow Men."

2. Eliot has commented that Tennyson's "In Memoriam" may be considered a religious poem not because of the quality of its faith but because of the quality of its despair. Write a three page composition discussing how this comment may be applied to "The Hollow Men."

C. Teacher Strategies

1. Have the students close their eyes as "The Hollow Men" is read to them. After hearing the poem, ask the students which of the senses is appealed to most often in the poem.

2. Read the class "The Love Song of J. Alfred Prufrock."

Unit XIX

Katherine Mansfield

A. Content

  1. Biographical Material

  2. "A Cup of Tea"

B. Student Activities

  1. Pop quiz - Find the artistic center of this short story. It pivots; it's structure is sudden, like a shifting iceberg, or like a poem.

  2. Rename the story.

C. Teacher Strategies

  1. Discuss the relationship of the two women. Decide at what point it becomes unnatural or forced.

  2. Define beauty as Rosemary Fell would.

  3. Define beauty....

  4. Discuss the relationship between Rosemary and Philip. Use this as the basis for Mansfield's commentary on female/male relationships.

  5. Discuss the role of woman sans man. What is Mansfield's comment? Whom does she blame? Man? Woman?

Unit XX

Virginia Woolf

A. Content

  1. Biographical Material

  2. "The New Dress"

B. Student Activities

  1. Write a physical description of Mabel.

  2. Assume the role of Mabel's friend. Write her a letter; give her your best advice on how to break the vicious cycle she calls a life.

C. Teacher Strategies

1. Write the words mirror, yellow, and age on the board. Ask the class to react to them on paper; then use these spontaneous reactions as a basis for class discussion.

2. Ask the class to define futility. Use this word to get to the core of "The New Dress." Use specific examples from the story or from the discussion to come to terms with the theme.

Unit XXI

Aldous Huxley - Brave New World

A. Student Activities

1. Make a list of similarities you find between our world and Huxley's Brave New World.

2. Is Brave New World a prophetic novel? In a one page paper, respond subjectively to this question.

3. Based on the novel, define utopia the way Huxley would. This paper should be four pages long; use specific references from the novel to support your position.

B. Teacher strategies

1. Write a love song inspired by Brave New World.

2. Lead the class in discussions of alcohol and drug abuse as they relate to Brave New World.

Unit XXII

Doris Lessing

A. Content

1. Biographical Material

2. "Through the Tunnel"

B. Student Activities

1. In a two page pater, trace the change in Jerry from the story's beginning to its ending.

2. Just as Jerry passed a self-imposed trial in "Through the Tunnel," so all human beings must endure and pass certain trials as they grow to maturity. Tell about such a trial in your own life or write a story about a person enduring such a trial.

C. Teacher Strategies

1. Write "Any way you slice it, it's still baloney." on the chalkboard. Allow the class to react/relate to this statement.

2. Discuss the character of the mother. Does she realize what has happened to Jerry? Why doesn't Jerry share his victory with her?

Unit XXIII

E. M. Forster

A. Content

1. Biographical Material

2. "Notes on the English Character"

B. Student Activities

1. Define the term digression. After defining it, relate it to the personal essay. One paragraph is sufficient.

2. Does Forster use this essay to degrade or to exalt any single nation? Be prepared to discuss this topic; use specific references to the text to support your position.

3. "English literature is a flying fish." What is your subjective response to this statement? You may refer to any author studied in English Literature I or II to support your opinion.

C. Teacher Strategies

1. Read the essay; cut if you must. Share your pleasure with the class; stop; laugh; explicate.

2. Stress Forster's sophistication; make sure the class understands his brilliant use of overstatement, understatement. Use this essay to explain "literary orchestration."

Supplemental Texts

Brave New World, Aldous Huxley

Lord Jim, Joseph Conrad

The Return of the Native, Thomas Hardy

Wuthering Heights, Emily Bronte

References for Further Study

Abrams, M. H. General Editor. The Norton Anthology of English Literature. Third Edition. Volumes I and II. New York: W. W. Norton and Company, Incorporated, 1974.

Andronicos, Manolis. The Greek Museums - National Museum. Athens, Greece: Ekdotike Hellados S. A., 1975.

Bethurum, Dorothy. Editor. Classics of the Christian Tradition: The Bible, John Milton. New York: Scott Foresman and Company, 1954.

Bethurum, Dorothy. Editor. Classics of the Enlightenment: Alexander Pope, Jonathan Swift. New York: Scott Foresman and Company, 1954.

Gaunt, William. A Concise History of English Painting. Third Printing. New York: Frederick A. Praeger, Publishers, 1967.

Holman, C. Hugh. A Handbook to Literature. Third Edition. Indianapolis: The Odyssey Press, 1972.

Lamb, Charles. Essays of Elia. New York: Charles E. Merrill Company, 1968.

I. Course Description

As the title suggests, this course is designed to provide students opportunities to experience the art of poetry - its sounds, its rhythms, its thymes, its figures of speech, its forms, its contents, its power, its brevity, its music. The approach is both subjective and objective. Although students will be required to master some of the terminology related to the structure of poetry, emphasis is always on the experience of the poem.

II. Course Objectives

Experiencing Poetry provides opportunities for students to:

1. read a variety of poetry silently and orally
2. respond to poetry in a variety of ways
3. write poetry in a variety of forms
4. analyze and interpret poetry
5. discover the characteristics of poetry
6. develop skills in reading poetry meaningfully

III. Unit Objectives

I. To illustrate the three levels of poetry: informative, experiencial, persuasive with the realistic approach that poetry is not always beautiful and it is not always a moralistic instruction.

II. To experience a meaningful way of reading poetry.

  a. Read a poem more than once.

  b. Keep a dictionary nearby for reference.

  c. Read so as to hear the sounds of the words in the mind.

  d. Pay careful attention to what is being said.

  e. Practice reading poems aloud.

III. To differentiate between sound, denotation, and connotation of a word and how that word lives in the poem.

IV. To relate Imagery as being a part of experience

V.,
VI.,
VII. To demonstrate figurative language in three parts:
1. metaphor, personification, metonymy,
2. symbol, allegory, 3. paradox, overstatement, understatement, irony.

VIII. To translate the rhythm and meter through the process of scansion. (measuring verse)

IX. To recognize the subjective approach to poetry through the listening of rock poetry.

Unit I. What is Poetry?

A. Content

1. "The Eagle" - Alfred, Lord Tennyson

2. "Winter" - William Shakespeare

3. "Spring" - William Shakespeare

4. "Dulce Et Decorum Est" - Wilfred Owens

B. Student Activities

1. Write a poem that describes an animal or that imforms.

2. List the elements of the poems "Dulce Et Decorum Est" and "Winter" that are not beautiful.

C. Teacher Strategies

1. Divide the class into small groups of five or six. Each student will write only one word for each of the following statements:

a. Describe a sunset

b. Describe your favorite thing

c. Describe what God means to you

d. Describe your favorite color

e. Describe what evil means to you

After each student has completed the questions with a one word answer each group has to decide on just five. Once the five words are chosen the entire group will write a poem using the five words. Any word may be repeated but the five words must be used. Each group reads their poems in class.

2. The videotape "What Is Poetry" may be used as an enrichment aide.

Unit II. Reading the Poem

A. Content

1. Dictionary
2. "The Man He Killed" - Thomas Hardy
3. "Is My Team Ploughing" - A. E. Housman
4. "It Is Not Growing Like A Tree" - Ben Johnson
5. "Bedtime Story" - George MacBeth
6. "Devil Maggot and Son" - Frank O'Connor
7. "When In Rome" - Mari Evans
8. "Mirror" - Sylvia Plath
9. "To A Young Girl" - William Butler Yeats
10. "A Study of Reading Habits" - Philip Larkin

B. Student Activities

1. Write a one page paper on the following: defining poetry as "the expression of elevated thought in elevated language." Comment on the adequacy of this definition in light of Hardy's poem.
2. Paraphrase Ben Jonson's poem. (no required length or style)
3. In narrative form reconstruct the present and past relationships of the three persons in the poem.

C. Teacher Strategies

1. Have at least three readings for each poem, i.e., teacher, student, silent.
2. Make dictionaries available at all times so students may use freely.
3. Play records or tapes of the poems so students can get a feel for the poem. Let them follow along in their books.

Unit III. Denotation and Connotation

A. Content

1. "There Is No Frigate Like A Book" - Emily Dickinson
2. "When My Love Swears That She Is Made of Truth" - William Shakespeare
3. "The Naked and the Nude" - Robert Graves
4. "Richard Cory" - Edwin Orlington Robinson
5. "The Rich Man" - Franklin P. Adams
6. "Naming of Parts" - Henry Reed
7. "Judging Distances" - Henry Reed
8. "Cross" - Langston Hughes
9. "Base Details" - Siegfried Sasson
10. "Kissing and Bussing" - Robert Herrick

B. Student Activities

1. Write a one page paper on the following quotation of poetry: "simply language charged with meaning to the utmost possible degree." Is this a good definition of poetry? The word charged is roughly equivalent to filled. Why is charged a better word? What does the word charged associated with storage batteries, guns, and dynamite suggest about poetry?
2. In the poem "Richard Cory" list the words that express or suggest the idea of aristocracy or royalty.
3. Discuss the concept of war as it affects men and their lives presented in "Naming of the Parts."

C. Teacher Strategies

1. Compare "Swing Low, Sweet Chariot" and the myth of Phaethon. The painting of Aurora with her horses can be used as an enrichment aide.
2. Have a classroom fued. Divide the class in half. Each student gets a turn to start off. Take a starter from each side and present a word, i.e., spring. The student that states a meaning for spring first wins. His group will decide to pass or play. If they play the teacher will list four numbers on the board. 1. 2. 3. 4. keeping the four definitions hidden from the group. Each persons gets a turn in the winner's group until the exact four, that the teacher has, are stated. The group is only allowed two missed answers. If they use their two strikes the other group, waiting until now, is allowed to answer. They do not have to answer all the remaining numbers just one. If they answer the one they win. If they miss, they lose the round. The four

answers could be: 1. a pounce or leap, 2. a season of the year, 3. a natural source of water, 4. a coiled elastic wire.

Unit IV. Imagery

A. Content

1. "Meeting At Night" - Robert Browning
2. "Parting At Morning" - Robert Browning
3. "A Late Aubade" - Richard Wilbur
4. "On Moonlit Heath Lonesome Bank" - A. E. Housman
5. "Spring" - Gerard Manley Hopkins
6. "A Description of the Morning" - Jonathan Swift
7. "The Forge" - Seamus Heaney
8. "To Autumn" - John Keats
9. "To Satch" - Samuel Allen

B. Student Activities

1. Describe (in writing) using the senses (see teacher strategies # 1).
2. Write a one page composition on the idea of love. You may not use the word love in the entire piece.
3. Write an autiobiographical incident that you remember vividly. (one page)

C. Teacher Strategies

1. Pass out pretzels to each student (the fat beer pretzels are ideal). Instruct the class to get acquainted with their own personal pretzel. The student is not allowed to put the pretzel down until he is ready to describe it. They should have touched, smelled, seen and tasted it before writing.
2. Present a box with a small opening to the class. Each student will reach his hand in and try to organize his experience in a poem. Do not emphasize the guessing of what is inside, but rather the feeling. Make sure the student cannot see what he or she is feeling and periodically rotate the objects. The object can be anything, i.e., brush, orange, spool of thread, etc.

Unit V. Figurative Language Part I: Metaphor, Personification, and Metonymy

Part I: Metaphor, Personification, and Metonymy

A. Content

1. "The Guitarist Tunes Up" - Frances Cornford
2. "The Hound" - Robert Francis
3. "To Dianene" - Robert Herrick
4. "Why Do the Graces" - Walter Savage Landor
5. "Dr. Sigmund Freud Discovers the Sea Shell" - Archibald MacLeish
6. "The Sea-Gull" - Ogden Nash
7. "Lines On A Paid Militia" - John Dryden
8. "The Silken Tent" - Robert Frost
9. "Metaphors" - Sylvia Plath
10. "It Sifts From Leaden Sieves" - Emily Dickinson
11. "The Snow That Never Drifts" - Emily Dickinson
12. "A Valediction: Forbidding Mourning" - John Donne
13. "To His Coy Mistress" - Andrew Marvell
14. "The Folly of Being Comforted" - Wm. B. Yeats
15. "Dream Deferred" - Langston Hughes
16. "On A Clergyman's Horse Biting Him" - Anon.

B. Student Activities

1. Write five sentences with a metaphor, five that express personification, and five examples of metonymy.
2. Choose three poems and write all the examples of Metaphors, Personification, and Metonymy. Using all these figures of speech, write a poem illustrating figurative language.

C. Teacher Strategies

1. Read sections of Moliere's play Le Bourgeois Gentilhomme to the class. Write on the board all the figures of speech that the students use. Then compare this to the prose that Moliere's character M. Jourdain was using.
2. Approach the unit by dividing figurative language four ways.

a. Figurative language affords us imaginative pleasure.

b. Figurative language adds additional imagery into verse, of making the abstract concrete, of making poetry more sensuous.

c. Figurative language adds emotional intensity to an otherwise merely informative statements and of conveying attitudes along with information.

d. Figurative language provides a means of concentration, a way of saying much in brief compass; multidimensional.

Unit VI. Figurative Language Part II: Symbol, Allegory

Part II: Symbol, Allegory

A. Content

1. "The Road Not Taken" - Robert Frost
2. "A White Rose" - John Boyle O'Reilly
3. "My Star" - Robert Browning
4. "You Andrew Marvell" - Archibald MacLeish
5. "To the Virgins, to Make Much of Time" - Robert Herrick
6. "The Pilgrimage" - George Herbert
7. "Ulysses" - Alfred, Lord Tennyson
8. "Curiosity" - Alastair Reid
9. "Hymn to God my God, in my Sickness" - John Donne
10. "Love Song: I and Thou" - Alan Dugan
11. "Southern Mansion" - Arna Bontemps
12. "Dust of Snow" - Robert Frost
13. "Soft Snow" - Wm. Blake
14. "The Tuft of Kelp" - Herman Melville
15. "Fog" - Carl Sandburg
16. "Epigram" - Langston Hughes
17. "Wind and Silver" - Amy Lowell
18. "An Everywhere of Silver" - Emily Dickinson

B. Student Activities

1. Discuss why the two roads in "The Road Not Taken" are similar. Why does the choice make a considerable difference years later?

2. Write a poem using the same ideas that O'Reilly and Browning use. (see Teacher Strategies # 1.)

3. After reading "The Pilgrimage" draw a map of the journey and then describe, in literal language, what is happening to the speaker at each place indicated on it.

C. Teacher Strategies

1. In both poems symbolic devices are used, one a rose, the other a star. Brainstorm with the class until every student has an image to write about.

2. Explain the similarities of image, metaphor and symbol, i.e., "A shaggy brown dog was rubbing its back against a white picket fence" - image. (dog, picket fence)

3. "Some dirty dog stole my wallet at the party" - metaphor. (not talking about a dog)

4. "You can't teach an old dog new tricks" - symbol.(not about dogs but about living creatures of any species)

5. On a map point out the general location of Bughdard, Palmyra, Lebanon, and Crete.

6. Inform the class of Homer and read sections of his Iliad and the Odyssey.

Unit VII. Figurative Language Part III: Paradox, Overstatement, Understatement, Irony

Part III. Paradox, Overstatement, Irony

A. Content

1. "To Lucasta, Going to the Wars" - Richard Lovelace

2. "A Red, Red Rose" - Robert Burns

3. "The Rose Family" - Robert Frost

4. "Of Alphus" - Anonymous

5. "The Chimney Sweeper" - Wm. Blake

6. "The Habit of Perfection" - Gerard M. Hopkins

7. "The Kiss" - Coventry Patmore

8. "Mary Hines" - Padraic Fallon
9. "No Longer Mourn for Me" - Wm. Shakespeare
10. "The Constant Lover" - Sir John Suckling
11. "Fire and Ice" - Robert Frost
12. "Incident" - Countee Cullen
13. "Formal Application" - Donald W. Baker
14. "Mr. Z" - M. Carl Holman
15. "The Unknown Citizen " - W. H. Auden

B. Student Activities

1. Discuss the comparison between Frost and Burns. Look at the metaphors to their love ones. State the differences in the opening of the pieces, i.e., Burns uses similies, Frost begins with facts then slips into metaphors.
2. Read through each poem and list all lines that contain either a paradox, overstatement (hyperbole), understatement or irony.
3. Research the fate of Galileo, Hypatia, Socrates, Joan of Arc, and Giordano Bruno to present orally.

C. Teacher Strategies

1. Read "Polly Baker" by Ben Franklin to class when presenting irony.
2. The film Future Shock by Orson Wells is an enrichment aide to the Unknown Citizen.
3. Have the students write their own Epitaph. (follow the style of the 18th century using poetic verse)

Unit VIII. Rhythm and Meter

A. Content

1. "Virtue" - George Herbert
2. "The Oak" - Alfred, Lord Tennyson
3. The "Je Ne Sais Quoi" - William Whitehead
4. "If Everything Happens That Can't Be Done" - e e cummings
5. "The New Mistress" - A. E. Housman
6. "The Barrel-Organ" - Alfred Noyes
7. "Down by the Salley Gardens" - Wm. Butler Yeats

8. "Ariel's Song" - Wm. Shakespeare
9. "Had I the Choice" - Walt Whitman
10. "The Aim Was Song" - Robert Frost

B. Student Activities

1. In the poem "Virtue" orally state its meter, and point out the principal variations from the expected rhythm.
2. All the lines of "The Oak" begin and end with accented syllables (the rhymes are masculine); half of the lines of The "Je Ne Sais Quoi" begin and end with unaccented syllables (and have feminine rhymes). Do you see any correlation between this metrical difference of the two poems and their difference of subject? Could the subject matter of either poem be treated as successfully in the meter of the other? Develop the answer in a three hundred word composition.
3. Write a poem that contrasts heart and mind, or love and learning (see teacher strategy # 1).
4. Choose three poems and write the meter of each.

C. Teacher Strategies

1. Use the assignment as an introduction into the poem "If Everything Happens That Can't Be Done."
2. Write the poem "To Lucasta Going to the Wars" on the board. Go through the process of measuring verse scansion.

Unit IX. Rock Poetry

A. Content

1. *Naked Poetry*
2. *The Young American Poets*
3. *Some Haystacks Don't Even Have Any Needle*
4. *The American Experience: Poetry*
5. *The Range of Literature Poetry*
6. *Sound and Sense*
7. *The Age of Rock*
8. *Bob Dylan*
9. *The New Black Poetry*
10. *Sound and Sense*

11. Students own poems and records

B. Student Activities

1. Students are to keep a response diary of the songs and poems that left the deepest impression on them.

C. Teacher Activities

Unit IX is structured for a ten week period. The student will view poetry subjectively with the experiences being gained through listening. Some themes that could be covered are: youth as a victim of the generation gap, alienation, lonliness, love, our plastic society, drugs, anti-war, freedom, racial protest, civil rights, sacrifices of our environment, pain, identity, realities, dissent, childhood and the family.

Begin the lesson with a taped introduction interspersed by songs and poetry (about thirty-five minutes). Generally four to five songs and about six poems would be used. Here is an example of one day's lesson on the theme of Racial Protest.

Taped Lecture:

A short, two-minute introduction of the theme, stating mainly that the best protest is the strong affirmation of what you believe.

Records:

"Society's Child," - Janis Ian

"Black Boys, White Boys," - Hair

"The Streets of Your Town," - Country Joe and the Fish

Taped Poetry:

"The White House," - Claude McKay

"A Moment Please," - Samuel Allen

"The Chicago Defenders Send a Man to Little Rock, Fall 1957," - Gwendolyn Brooks

"How to Change the U. S. A.," - Narry Edwards

Records:

"Oxford Town," - Bob Dylan

"Mississippi Goddam" - Nina Simone

Taped Poetry:

"If We Must Die," - Claude McKay

"Between the World and Me," - Richard Wright

"Dark Testament," - Pauli Murray

Record:

"We Shall Overcome," - Joan Baez

Response Diary:

Which song or poem left the deepest impression on you? Discuss your reaction.

Stress the importance of listening. State that listening in class means no talking to one's neighbor while the music or tape is on nor reading a book nor doing papers for other classes. They may, however, tap their feet to the music, drum on the desk, doodle on paper, look out the window, close their eyes, put their heads down on the desk and take notes. (A point system that figures into the grades may be used, i.e., lose a point if they are reading a book, etc.)

The materials for the unit should be flexible. Consider the students tastes in music along with the availability of record albums. Use the students' albums.

Course Evaluation

On the last day of class the students will participate in a written evaluation of the course. The evaluation will include likes - dislikes, improvements or deletions of materials or methods. The teacher will examine the evaluations as a means for improvement.

Minimum Requirements

In order to pass Experiencing Poetry a student must complete and turn in on time all homework assignments as well as participate actively in class.

Resources

Rock Music

Belz, Carl. The Story of Rock. Oxford University Press, 1969.

Eisen, Jonathan. The Age of Rock. Vintage, 1969.

Kramer, Daniel. Bob Dylan. Pocket Books, 1968.

Shaw, Arnold. The Rock Revolution. Crowell-Collier Press, 1969.

Spinner, Stephanie. Rock is Beautiful. Dell, 1970.

Williams, Paul. Outlaw Blues. Dutton, 1969.

"Jazz and Pop" Magazine

Poetry Records

Dunning, Lueders, Smith. *Some Haystacks Don't Even Have Any Needle*. Scott, Foresman and Company, 03393.

McKuen, Rod. *For Lovers, The San Sebastian Strings*. Warner Bros. Records, 1975.

Selected Poems of Kenneth Patchen. Folkways. FL 9735.

Today's Poets. Vol. 3. Scholastic Records, FS 11003 Vols. 1 and 2.

Contemporary Poetry

Berg and Mezey. *Naked Poetry*. Bobbs-Merrill, 1969.

Bontemps, Aina. *American Negro Poetry*. Hill and Wang, 1963.

Carroll, Paul. *The Young American Poets*. Follett, 1968.

Cohen, Leonard. *Selected Poems*. Viking Compas, 1964.

Dunning, Lueders, Smith. *Some Haystacks Don't Even Have Any Needle and Other Complete Modern Poems*. Scott Foresman, 1969. *Reflections on a Gift of Watermelon Pickle*. Scholastic Book Services, 1966.

Engle, Paul and Joseph Langland. *Poets Choice*. Delta, 1962.

Hollander, John. *Poems of Our Moment*. Degasus, 1969.

Leary, Paris and Robert Kelly. *A Controversy of Poets*. Doubleday, 1965.

Lowenfels, Water. *The Writing on the Wall*. Doubleday, 1969.

Major, Clarence. *The New Black Poetry*. New World, 1969.

McKuen, Rod. *Listen to the Warm*. Random House, 1966.

Noyle, Ken. *Here Today, Zen Inspired Poetry*. Charles E. Tuttle Company, 1969.

Course Materials

Dunning, Stephen. *Some Haystacks Don't Even Have Any Needle*. Scott, Foresman and Company, 1969.

Myers, Marshall. *The Range of Literature: Poetry*. Houghton Mifflin Company, 1969.

Peck, Richard. *Sounds and Silences*. Dell Publishing Company, 1970.

Perrine, Laurence. *Sound and Sense*. Harcourt Brace Jovanovich, Inc., 1973.

Smith, Corbin, Ebbs. *The American Experience: Poetry*. Macmillan Company, 1968.

GRAMMAR REVIEW AND DRILL
CATEGORY I
GRADES 10, 11, 12

COMPREHENSIVE CURRICULUM

Grammar Review and Drill is designed to help pupils who are unsure of their knowledge of basic grammar and who feel that such knowledge may be necessary or helpful in college, in business, or in industry. The course consists of a review of the following: parts of a sentence, tenses of verbs, correct use of pronouns and other parts of speech. When pupils have grasped the basic rules of grammar, attention is then focused on the effective punctuation of sentences. As seen from the above statements, this course is a review of traditional grammar and is taught by traditional methods.

COURSE OBJECTIVES

1. To recognize the different parts of sentences and the different kinds of sentences.
2. To identify and use dependent clauses.
3. To use correctly the principal parts of verbs.
4. To form and use tenses correctly.
5. To use the right case of pronouns in speaking or writing.
6. To recognize and correct common errors in the use of pronouns.
7. To use correct adjectives, adverbs, nouns, prepositions and conjunctions.
8. To identify useless repetition and incorrect repetition of words.
9. To use the comma, period, semicolon, colon, and question marks correctly.

I. The Parts of a Sentence

- A. Subjects, Predicates, Modifiers
    1. Sentences
    2. Predicate Verb
    3. Simple Subject
    4. Modifier
    5. Complete Subject
    6. Complete Predicate
    7. Inverted Order
    8. Simple Sentence
        - a. Compound Subject
        - b. Compound Predicate

II. Parts of Speech

- A. Noun
- B. Pronoun
- C. Verb
    1. Main verb
    2. Auxiliary
- D. Adjective
    1. Predicate Adjective
- E. Adverb
- F. Preposition
    1. Object of Preposition
    2. Phrase
    3. Prepositional Phrase
- G. Conjunction
    1. Coordinating
    2. Correlatives
- H. Interjection
- I. A word as different parts of speech

III. Uses of Nouns and Pronouns

- A. Direct Address
- B. Predicate Nouns and Pronouns
- C. Direct Object
- D. Indirect Object
- E. Noun Used as Adverb
- F. Apposition

IV. Using Verbals: Participles, Gerunds, and Infinitives

- A. Participles - Verbals Used as Adjectives
  - 1. Participial Phrase
- B. Gerund - Verbals Used As Nouns
  - 1. Subject, Direct Object, Object of Preposition, Predicate Noun, Appositive.
  - 2. Possessive with Gerund
- C. Infinitives - Verbals Uses as Nouns, Adjectives, Adverbs
  - 1. Infinitive
  - 2. Infinitive Phrase
  - 3. Subject of Infinitive - Objective Case

V. Kinds of Sentences

- A. Compound Sentences
  - 1. Clause
  - 2. Independent Clause
  - 3. Coordinate Conjunction
- B. Complex Sentences
  - 1. Dependent Clauses
    - a. Adjective Clause
    - b. Adverb Clause
    - c. Noun Clause
  - 2. Subordinate Conjunctions

VI. Verbs

- A. Principal Parts
  - 1. Forming the Six Tenses
  - 2. Lie, Lay; Sit, Sat; Rise, Raise
- B. Using the Tenses Correctly
- C. Agreement of a Verb with Its Subject
  - 1. Modifiers after the Subject
  - 2. AND, OR and NOR
  - 3. Plural in Form - Singular in Idea
    - a. Fractions
    - b. A Number - The Number
    - c. EACH, EVERY
    - d. Collective Nouns

VII. Pronouns

- A. Case of Pronouns - Nominative, Objective, Possessive
  - 1. Subject
  - 2. Subject of Infinitive
  - 3. Predicate Pronouns
  - 4. Appositive
  - 5. WHO, WHOM
  - 6. Modifier of a Gerund

- B. Agreement of Pronoun with Antecedent
  - 1. Or - Nor
  - 2. Nearer Antecedent
- C. Compound Personal Pronouns
  - 1. Intensive (emphasis)
  - 2. Reflexive
- D. Relative Pronouns

VIII. Other Parts of Speech

- A. Correct Adjectives and Adverbs
  - 1. Comparing TWO
  - 2. Comparing MORE THAN TWO
  - 3. Double Comparison
- B. Adverbs Versus Adjectives
- C. Plurals and Possessives of Nouns
  - 1. Rules for Forming Plurals
  - 2. Use of the Apostrophe to Show Possession
    - a. Joint Possession
    - b. Omission of Apostrophe
- D. Correct Prepositions and Conjunctions
  - 1. AS, LIKE
  - 2. UNLESS, WITHOUT
  - 3. FOLLOWING, AFTER
  - 4. BEING, SINCE
  - 5. Idiomatic Prepositions

IX. Ungrammatical Repetition

- A. Double Subject
- B. Unnecessary Words (redundancy)

X. Effective Puncutation

- A. Period
  - 1. End of sentence
  - 2. Abbreviations, Initials
  - 3. Polite Request
- B. Commas to Set Off
  - 1. Appositives
  - 2. Parenthetic Expressions
  - 3. Contrasting Expressions
  - 4. Person Addressed
  - 5. Address, Date
  - 6. Yes, No
  - 7. Quotation
  - 8. Letter Form
  - 9. Introductory Participial Phrase
  - 10. Introductory Prepositional Phrase
    - a. Long Phrases (five or more words)
  - 11. Introductory Infinitive Phrase
  - 12. Introductory Adverb Clause
  - 13. Nonessential Phrases and Clauses
    - a. Test 1 - Does omitting the clause change the meaning of the words or make nonsense of them?
    - b. Test 2 - Does the phrase or clause answer WHICH ONE or WHICH ONES?
  - 14. Before FOR, AS, SINCE

C. One Comma Between
    1. Series
    2. Echo Question
    3. Misunderstanding (prevention of)
    4. Numbers (hundreds, thousands, millions)
D. Overuse of Comma
E. Semicolon
    1. Weak Period
        a. Compound Sentences
    2. Strong Comma
        a. Parts of a sentence of equal rank subdivided by commas.
F. Colon
    1. Formal Introduction
    2. Before a List
    3. Explanation
        a. Between two independent clauses when the second explains, restates or proves the first.
    4. Time (hours and minutes)
    5. Salutation of a Business Letter
G. Question Mark
    1. Direct Question
H. Quotation Marks
    1. Direct Quotation
    2. Borrowed Language
    3. Inverted Definition
    4. Slang
    5. Titles
    6. Quoted Paragraphs
I. Dash
    1. Change in Thought
    2. Summary
    3. Parenthetic Matter

REQUIRED ACTIVITIES

Students shall be required to recognize different parts of a sentence and to use them in sentences of their own. They shall construct clear, concise sentences, paying particular attention to the proper tenses of verbs. Pupils shall be expected to speak correctly and recognize common grammatical errors in their speech and that of their classmates. They shall be expected to punctuate correctly sentences and paragraphs which are provided for them and also those which they themselves construct.

STUDENT EVALUATION

1. Frequent quizzes (announced and unannounced) shall be given. Grade Scale:

    100-90 = A
    89-80 = B
    79-70 = C
    69-70 = D
    59- = F

2. Major test shall be given at the end of each unit. Same scale as above - weighted X2
3. Class Performance shall be evaluated - 50% of total grade. The extent to which a student adds to class discussions and the kind of English he uses.

4. Students who have recently come to this country shall be evaluated partially on effort expended and progress made.
5. It is recognized that all the work in this course cannot be accomplished by students with low-average or limited ability. Therefore, the teacher of the course will be obliged to use judgment in guaging the amount of work that can be covered.

COURSE EVALUATION

Pupils are required to write a paragraph evaluation the course according to the following directions:

1. One simple sentence with a compound predicate.
2. One compound sentence.
3. One complex sentence containing an adjective clause.
4. One complex sentence containing an introductory adverb clause.
5. One sentence containing a verbal or a verbal phrase.

If a pupil can meet the above requirements, the objectives of the course have been met.

MATERIALS

1. Basic Language - Messages and Meanings II, Yates and Delaney Supplementary (Teacher's bibliography).
2. English in Action 4, Tressler, Christ and Starkey
3. Prentice Hall Handbook for Writers (Second edition)
4. Business English and Communication (Third edition) Steward, Lanham, and Limmer

I. FINAL TEST: Grammar Review and Drill

On the line at the right of the sentence, write the correction to the mistake.

1. Bedside Tales is a collection of some stories that is on the reading list. ____________
2. Mints or nuts is suitable to serve at a tea. ____________
3. The barrel, not the boxes, need to be moved. ____________
4. I'll take care of your brother, but he must behave as my brothers does. ____________
5. Let's go on a vacation by ourself for a change. ____________
6. I was forced to repair the furnace, which I had not expected to do. ____________
7. My father's business is manufacturing, but I do not intend to be one. ____________
8. They make beautiful carpet and rugs in Iran. ____________
9. The committee heads are him, I, and you. ____________
10. I'm not as sure as I should be about how to make this kind of a stitch. ____________
11. Irregardless of that sign, I have a strange feeling that this is an error. ____________
12. We shall stay at my cousins in New York City. ____________
13. Everyone outside of Joe had returned within an hour. ____________
14. There are three cars beside the house beside ours. ____________
15. Everyone who was in the airport went in the waiting room. ____________
16. I should have known that there would be competition between the four. ____________
17. Try and be on time so that we won't have to wait for you again. ____________
18. Because of a mistake, my paper is different than the others. ____________
19. In the room there are six desks; your's is the third from the door. ____________
20. Either me or you must transplant the evergreens. ____________
21. Father told we boys to go, and we did. ____________
22. Why wasn't you ready when Kay honked? ____________
23. Each cookie and cake were frosted. ____________
24. He has prepared hisself well for emergencies. ____________
25. Those are the ones what we cheered to victory. ____________
26. Whoever judged the projects gave A's to you, she, and me. ____________
27. The contractor built a house and lived in same for two years. ____________
28. Regardless of what you say, I will not permit you to resign nohow. ____________

FINAL TEST I (continued)

29. In addition to being handy, this can opener is kind of pretty.

30. We have walked a long way - ten mile - and now we can hardly move.

31. Anyway, that film is not as scary as the one at the Rialto.

32. Even though the food does have a strange taste, it is very healthy.

33. His scooter is speedier than Don's or any boy's.

34. Each year lots of people watch the continuous rush of water over Niagara.

35. What kind of bird has laid those speckle eggs?

36. Since I felt ill, I put on a old lounging robe and lay on the couch.

37. Whom did the tour group have to wait for beside you, Tom, and Ned?

38. I'll meet you in back of the stage after the performance.

39. My little sister busted the gift I brought her.

40. Mark Twain was reared on the Mississippi, which bordered Missouri.

41. I had gave it to him, not knowing that he had bought his own.

42. Warren laid down on a bench that was sitting there.

43. The boys swum to shore after their boat had sunk.

44. When the bell rang, Ike was still sitting the chairs in order.

45. Larry seen that we were sitting there and came over.

46. In his youth, Sheldon wished to have been an airline pilot.

47. Dan run quickly over and extinguished the flame.

48. Pedro has went home; may we sit with you?

49. He got angry when Alex ate the last doughnut.

50. Do you reckon that Martin ought to go with us?

51. The duffel bags were lain on their sides for the long trip.

52. His message was that we better take ourselves seriously.

53. Joe, who had been setting quietly, rose suddenly and left the room.

54. Roger left before we were done.

55. If Gene had looked back, he would have saw us.

56. When I lay the bricks on the bench, the bench broke.

Name______________________ Correct______________ Points______________

II. FINAL TEST: Grammar Review and Drill. Write correct word in the blank.

1. Both she and me were unhappy about their leaving. __________
2. Here is someone's notebook. Is it you's? __________
3. Us boys wished her to go with us. __________
4. Whomever you wish may present the gifts to John and she. __________
5. Everyone in the class had their turn except Nick and me. __________
6. Both of the girls was watching their waistlines. __________
7. One of my fears are those bugs that swim on the water. __________
8. Either the students or the teacher read the next part. __________
9. Every one of those boys forgot to bring their swimming trunks. __________
10. Lets write a book and have it published. __________
11. I saw him smile as he set down. __________
12. Professor Wilson has gave his speech many times. __________
13. Mary came in a hurry when she learned that we had went. __________
14. The sun had just rose when his place arrived. __________
15. If you'll let me play your guitar, I'll learn you that song. __________
16. Jerry thinks that he don't really want to go. __________
17. Then Ralph changed his mind and said that we had ought to go. __________
18. I think that we better give the matter some more thought. __________
19. Either Bob or his parents is expected to be there. __________
20. Seventy percent of the class was present. __________
21. Neither Jerry nor his challengers is ready yet. __________
22. The Johnsons and their daughter is to be honored at a party. __________
23. Mathematics appeal to the scientifically inclined students. __________
24. James drug himself to the door to see what had blown against it. __________
25. He had drank the water and then climbed back on the wagon. __________
26. After I had driven for a few miles, I become very sleepy. __________
27. After we had rode a way, a deer sprang before us. __________
28. The boys were shown what had been wrote. __________
29. He rang the bell when the news came that we had wore out the enemy. __________

II. FINAL TEST (continued)

Write a topic outline of three main divisions (I, II, and III) with two sub-divisions (A and B) under each of the three. Also add a least two divisions (1 and 2, or more) under the sub-divisions. The outline will be made for one of the following topics:

1. A snow day when I stayed from school.
2. A day at the beach.
3. Thanksgiving in our family.
4. An outstanding game when McCaskey won.

Give a title to the outline and a composition which you will write, based on the outline. The composition may be one or more paragraphs in length. Use this paper for both. Write clearly, spell correctly, and follow the outline.

III. FINAL TEST: Grammar Review and Drill

Make needed changes. Change to standard formal English all informal usages below.

1. I bought this typewriter off my uncle who visited at our house last week.
2. You must of been next door when I called.
3. No one beside the trainer was inside of the ring with the elephants.
4. He must of known where Bob lives.
5. The consensus seems to be that we should try and keep expenses down.
6. Grandmother only needs a rocking chair to relive again her past.
7. He asked me when I felt better to call him.
8. I have examined three drawings, and yours is the more accurate.
9. I found fewer errors on this page than on that.
10. I saw the train wreck going to school this morning.
11. What kind of a rug are you buying for your living room?
12. I had a better report card than anybody in my home room.
13. Having taken off my coat, it was hung behind the door.
14. The watch was found by the woman with a cracked crystal.
15. Sue is an old-fashion girl that I like very much.
16. I'll be anxious to read your new book.
17. Whom do you imagine wrote that note?
18. This is my mother's sewing machine who lives in Ohio.
19. Mrs. Saunders answered the telephone, which upset me very much.
20. He is one of those men who is always in a hurry.
21. Did someone drop their glove?
22. Let's us play another game of tennis.
23. Their not in the usual place.
24. Ernie he doesn't care to listen to records unless there the latest tunes.
25. You don't find many apartments for rent in Ellinwood.
26. Roberta certainly don't write very legibly.
27. This can of tomatoes are spoiled.
28. Each man, woman, and child wear a long-flowing robe during the ceremony.

III. FINAL TEST (continued)

In each sentence there is one error in punctuation. Mark the correct form in the blank.

1. He asked why Harold F. Farwell, Ph. D., had missed his 8:00 p.m. appointment. ____________
2. Mr. Lynch counted 1,996; his wife, 2,004. ____________
3. Well, Charlie you've done it again, haven't you? ____________
4. He quoted Job 19:20, "I am escaped with the skin of the teeth." ____________
5. "Ouch," he exclaimed. "What are you trying to do to me?" ____________
6. Mike, running hard, managed to catch a glimpse of the Vice President. ____________
7. The war having been won; the Treaty of Paris was signed in 1784. ____________
8. Did you have a pleasant Christmas. ____________
9. Mr. Wendall Larkin, the pianist, will give three recitals in April. ____________
10. "You are going, Mabel, aren't you?" she asked. ____________
11. The error you made is serious: it is fortunate that we found it. ____________
12. It is well past five oclock, and you ought to be ready. ____________
13. The fire chief's car had three 2's in its 62 license number. ____________
14. The New Orleans Limited leaves St. Chatles at 12:30 A. M. ____________
15. Well, I have tried and tried but I shouldn't bore you with my troubles. ____________
16. Burns, the younger candidate, received 5,309 votes, his older opponent, 942. ____________
17. Bring the following items. a sleeping bag, a raincoat, and a thermos bottle. ____________
18. Dear Aunt Betty, Dear Sir, ____________

Write in the proper capitalization above the error.

1. Speaking frankly, I am not interested in european history.
2. The office will be closed on thanksgiving, christmas, and new year's day.
3. We shall, of course, study the monroe doctrine as a foundation of american policy.
4. The vice-president called the senate to order at 12:02 P.M. last Tuesday.
5. The warren bill will probably pass congress; however, I am oppossed to it.
6. The party was at 523 west deming place, chicago, illinois 60614, on april 22.
7. After listening to the president's television speech, we discussed the german pact.
8. "By the way," mary remarked, "the earrings that i'm wearing are of aztec design."
9. my uncle edwin is an authority on the renaissance, particulary on the spread from italy to france.

Name-__________________ Score ______________ Points ______________

IV. FINAL TEST: Grammar Review and Drill

Make all necessary corrections in the sentences below.

1. We have been studying the preamble and the bill of rights, which are apart of the constitution. that document was ratified while washington was serving as president, the last state to ratify being rhode island, which did so on may 29 1790.

2. this year I am taking several interesting courses at trent high school they are family living biology I and german. The last is taught by t w sturgis who attended penn state in state college pennsylvania with my father.

3. according to our superintendent the pep club may hold a rally at 300 p m on thursday only students in the high school may attend.

4. at my grandmother s suggestion i am reading honor before fame.

5. next summer grandfather and i are planning to tour the west we particularly want to see crater lake and the yosemite falls we think we shall take the fast train the empire builder.

6. last armistice day dad and i were hunting on curlew island in the middle of crystal lake.

Write above any incorrectly spelled word the correct spelling:

1. I went their when the manager told me that they had lost there gloves. I looked everywhere in the dinner where we had ordered sanwiches and chokes. I found nothing. Its an inconvience too have to go on such errands when I recieve no extra money.

Rewrite the sentence to make necessary corrections.

1. The tallest of the twins is more lighter-complected than his brother.
2. A striped man's necktie hung on the hook with polka dots.
3. Barking furiously, I head a dog. Looking around, it could not be seen.
4. I sent my cousin a Christmas card that lives in Hawaii.
5. The mule refused to pull the cart because it was hungry.
6. The recipe explained what ingredients to use at the top of the page.
7. Having come early, the school was not open for the students.
8. A steak was eaten by the tourist smothered in mushrooms.

In the space below, write a formal business letter in which you make application for a job. State the kind of job you are seeking in reply to an ad in the newspaper. List your qualifications and name one person as reference, including the address.

Name______________________ Score__________ Score__________ Score__________ Points__________

Jouranlism I
Grades 10, 11, 12

Academic Curriculum

Course Description:

Journalism I is the foundation course for students seriously interested in writing for the Vidette. The course emphasizes newspaper style, news writing, features writing, sports writing, headlining, copyreading, proofreading, and page make-up. Students are required to write a variety of articles illustrating the techniques studied. Writing is evaluated on its adherence to each particular journalistic model. Students are encouraged to submit their work for possible publication in the Vidette.

Objectives:

To prepare for work on a high school newspaper.
To acquire habits of clear, concise written expression.
To acquire a critical attitude toward news and an ability to evaluate the worth of publications through wide and intelligent reading of newspapers and periodicals.
To acquire poise and tact, as well as self confidence, in business and social relations.
To acquire skill in collecting, condensing, and organizing material from all sources of information.
To discover and develop interest in creative, functional composition.
To learn the ethics of the newspaper profession.

Content:

Introduction (chapter 8)
- Purpose of journalism
- Two-fold purpose of high school paper
- Vidette philosophy
- Composition of Vidette staff
- Introduction of style through comparison of various school papers
- Introduction to Vidette style book
- Exercises dealing with Vidette grammar style

Lead Paragraph (chapter 6)
- Purpose and characteristics of orthodox leads
- Purpose and characteristics of unorthodox leads
- Numerous exercises on:
    - Recognizing elements of lead
    - Writing one-column leads
    - Writing two-column leads
    - Writing leads with varied beginnings

News Stories (chapters 5, 7, and 9)
- Evaluation of characteristics of a news story
- Exercises in determining inverted order
- Location of sources for news
- Interview of news source for a news story
- Practical work:
    - Two advance stories
    - One follow-up story

Sports Stories (chapter 14)
- Evaluation of characteristics of a sports story
- Review of sports terminology
- Comparison of approaches to play-by-play
- Identification of different types of sports features
- Practical work:
  - One game report story
  - One sports-feature story

Headlines (chapter 16)
- Purpose of headlines
- Types of headlines
- Point size and unit count
- Characteristics of heads
- Exercises in:
  - Counting units
  - Revising poor heads
  - Writing heads from leads

Features (chapters 11 and 12)
- Types of features
  - Definition of each
  - Exercises in recognition
- Evaluation of formality vs. informality in writing features
- Practical work:
  - One feature which entertains
- Introduction to advanced features
  - Evaluation of essay method
  - Evaluation of purpose for and types of transition
  - Exercises in transition
- Practical work:
  - One feature which informs

Page Makeup (chapter 17)
- Types of makeup
  - Occult
  - Brace
  - Symmetrical
- General do's and don'ts of makeup
- Practical work:
  - Lay out two pages

Newspaper Ethics (chapter 1)
- Freedom of the press
- Censorship
- Legal and ethical restrictions placed on newspapers

Grammar (to be worked in at any opportune time)
- Parallelism
- Case
- Subject-predicate agreement
- Verb tense
- Verb voice
- Dangling element
- Faulty reference
- Restrictive and non-restrictive elements
- Incorrect position
- Faulty comparison

Activities:

Compare and contrast the styles of two different high school papers
Rewrite and revise sentences so that they conform to *Vidette* style
Find examples of the different lead beginnings
Write one-column leads
Write two-column leads
Write unorthodox leads
From a list of facts arrange a story in inverted pyramid order
Conduct an interview of a news source in class
Write two advance news stories
Write one follow-up news story
Write the definitions for various sports terms
Write a game report sports story
Write a sports feature
Revise faulty headlines
Write headlines from lead paragraphs
Identify the different types of features
Write a feature that entertains
Write a feature that informs
Make up a page using occult balance
Make up a page using braced balance
Write some of the ethical restraints which newspapers place upon themselves
Do various grammar exercises

Methods of Evaluation:

The writing of nine stories throughout the semester
Tests
Quizzes
Paragraphs
Page Makeups
Headline Writing

Materials:

Press Time
CSPA Style Book
Page makeup sheets
Guest speakers

Journalism II
Grades 11, 12

I. Course Description:

While Journalism II affords students the opportunity to use skills learned in Journalism I, it emphasizes editorial and advanced features writing - the "why" aspect of journalism. Course content includes the mass media, propaganda, advertising, photography, financing, staff organization, and social responsibility. At the conclusion of this course, students are prepared to become candidates for editorships of the VIDETTE.

Prerequisite: Journalism I

II. Purpose:

Since most journalism students are not preparing for a career in journalism, Journalism II, while stressing advanced journalism, will follow the pattern of a composition course.

III. Objectives:

- Continue preparation for work on the high school newspaper.
- Develop an appreciation for famous editorials and advanced features through wide and intelligent reading (See bibliography).
- Learn the history of the journalism profession.
- Identify the different methods of paragraph development.
- Identify the different types of editorials.
- Identify the parts of the editorial.
- Develop the parts of the editorial.
- Analyze the style of writing as well as reference and research method of the editorial.
- Write one of each of the different types of editorials.
- Review the types of features stories and be able to identify the various types.
- Write two features that inform.
- Write one feature that entertains.
- Identify the types of columns.
- Single out the traits of a good column.
- Write one column.
- Identify three types of ad layouts.
- Lay out one ad dummy.
- Identify and learn to use copyreading marks.
- Read for content and grammar.

IV. Content

History of the journalism profession (chapter 1).
Transitional
    Review of leads and news writing.
Paragraph Development

- Facts
- Examples
- Incidents
- Arguments

- Editorial (chapter 13)
  - Characteristics of editorial
  - Types of editorial
  - Exercises in recognizing types
  - Style of writing
  - Reference and research method
- Advanced Features (chapter 11)
  - Review of types
  - Review of formality vs. informality in features writing
  - Style of writing
  - Reference and research method
- Column (chapter 11, p. 215)
  - Traits of a good column
  - Types of column
  - Evaluation of "Vidette" columns against acceptable traits

V. Journalism II

- Interview (chapter 5, p. 70)
  - Types
  - Preparing the interview
  - Getting the interview
  - Characteristics of a well-written interview
- Ads (chapter 19)
  - Cost of publishing a school newspaper
  - The role of the advertising staff
  - Purpose of an need for ads
  - Characteristics of ad layout
  - Layout of one ad dummy
- Copyreading (chapter 15)
  - Copyreading marks
  - Reading for content vs. reading for grammar
  - Practical exercises to apply rules of copyreading

VI. Activities

Write at least one lead that starts with an answer to each of the key questions.
Give an oral report of five minutes in length on any one of the books listed on the bibliography handed out in class.
Find at least one example of each of the different types of editorials.
Find at least one example of each of the different types of features stories.
Write at least one paragraph for each of the different methods of paragraph development.
Review the style of a straight news story into the style of editorial writing.
Write one of each of the different types of editorials.
Write two features stories that inform.

Write one feature story that entertains.
Find examples of various types of columns.
Find examples of three different types of ad layouts.
Do one ad layout.
Use copyreading marks to correct stories.

VII. Methods of Evaluation

Evaluation of students' editorials and features
Tests
Quizzes
Evaluation of ad layout
Homework
Evaluation of shorter writing assignments

VIII. Materials

Press Time, third edition, Prentice-Hall International, Inc.
Newspaper Workshop, Globe Book Company, New York, N. Y.
Effective Editorial Writing, International Quill & Scroll Society
Columbia Scholastic Press Association Stylebook

SCHOOL DISTRICT OF LANCASTER
ENGLISH DEPARTMENT
JUNIOR RISE ENGLISH COURSE OF STUDY

Designed to accomodate Categories I, II, and III Core and Enrichment Criteria
Grade 11
Competencies and Prerequisities: Students who elect the Junior RISE English program should enjoy reading and working independently. Because of the added responsibility of the students themselves as learners, it is recommended that students with high rates of absenteeism and tardiness and those unable to accept the discipline of daily homework assignments in traditional classrooms be discouraged from electing Junior Rise English.

The Purpose of Junior Rise English is to provide an alternative to the traditional classroom setting for English education. The students in the program are directed, advised,and evaluated individually. They select their subject matter from a wealth of prepared units of study geared for students of differing academic abilities, needs, and goals. Junior Rise English contains learning activities of the following types: reading, writing, listening, speaking, interpreting, and analyzing.

Course Objectives:

1. To provide an alternative method of English instruction to that offered in the traditional classroom.

2. To provide opportunities for students to work in a non-competetive environment at rates determined by student ability and/or teacher direction.

3. To provide opportunities for students to work with materials applicable to their individual needs, interests, and goals.

4. To provide a program in which there is opportunity for maximum personal contact between teacher and student.

5. To provide opportunities for students to develop their own courses of study.

6. To provide a program with inherent flexibility to accomodate varied learning styles.

Student Objectives and Activities:

Specific student objectives and activities as well as the content, materials, and methods of evaluation are included in each RISE unit of study. Specific goals of student-initiated units are agreed upon between the individual student and the teacher. All Junior RISE units of study are bound in a separate volume.

Recommended Procedures:

At the beginning of the school year, students who have not been recommended for placement in the program by previous English teachers are pre-tested to determine the level of work at which they should begin. During the course of the year, students may move from one level of subject matter to another. As the year progresses, students who express a desire to pursue in-depth writing assignments or studies of particular writers are encouraged to do so. The resources of the Junior RISE English program are limited only by the imagination and creativity of the individual student and teacher. It is recommended that each student be required to consult with the teacher at least once per week.

Students should be required to sign in at the beginning of each period, indicating whether they are working in the RISE English room or in another authorized area. These sheets provide the teacher with a record of attendance and student whereabouts.

The teacher should keep a folder containing each student's work. These folders may be returned to the students at the end of the school year.

The teacher should also keep an anecdotal record of each student's progress. This can be done by keeping an individual gradebook page for each student enrolled in the course. Records should be kept concerning the quality and quantity of work completete the dates of each conference held, and any data which pertains to agreements or contracts between the teacher and the student. Each student should be aware that he or she is considered a class of one and that all agreements and evaluations between the student and the teacher pertain to that student only.

Evaluations may take several forms. The questions within individual study units may be used as a measure of student-understanding. They may serve as introductory questions which leads the student and teacher to set their own direction in order to meet student needs. Written reports, compositions, and other assignments are also evaluative techniques. Visual representations of ideas received in novels, poems, and short stories are also a valid method of evaluation. Any form of creative response to a work of art is encouraged.

Letter grades may or may not be given for each assignment completed within a unit. The teacher may wish to grade completed units only, or he/she may wish to contract with the student the quantity of work to be completed within a given time for a specific grade. If the latter option is elected, it is important to establish with the student the criteria for acceptably completed work.

Because of the individualized nature of the course, percentages cannot be used in determining grades. The teacher must determine quarterly grades on the basis of the student's progress as it relates to his potential.

Units of study for Junior RISE English are presented here in three categories, according to their level of difficulty. Category I units are the least difficult, most highly structured units, and are suitable for students of below average to average ability. Category II units are suitable for students of average to above average ability. Category III units are suitable for students of above average ability. It must be remembered that these categories are not exclusive, depending upon the difficulty of the reading matter involved, most units are flexible enough to be adapted to a variety of interests and abilities. Accompanying each list of units are the additional audio-visual materials and paperback books applicable to the category.

Category I

Text: Greene, Marvin. What's Happening.
Oakland, New Jersey: Scott Foresman
and Company, 1969.

Lessons in this series are sequential and should be completed in the order given. Students should be expected to complete satisfactorily a minimum of one lesson per week. More highly motivated students can complete two or three lessons per week.

Lesson 1 - "The Glass Jaw"
Lesson 2 - "Blood Money"
Lesson 3 - "The Rookie Pitcher"
Lesson 4 - "The Blackberry Pit"
Lesson 5 - "The Dummy Band"
Lesson 6 - "The Hammer Man"
Lesson 7 - "Harlem Summer"
Lesson 8 - "Money on Morgan"
Lesson 9 - "Football Injuries Upset the Odds"
Lesson 10 - "The Gumdrop Affair"
Lesson 11 - "Sucker"
Lesson 12 - "Sunrise"
Lesson 13 - "Rosaria"
Lesson 14 - "The Rockpile"
Lesson 15 - "Private Hackleford's Big Toe"
Lesson 16 - "Happy Birthday"

Text: Cline, Joy, Ken Williams, and Dan Donlan.
Voices in Literature, Language, and
Composition, Book 2. Lexington, Mass:
Ginn and Company, 1972.

See instructions for What's Happening.

Lesson 1 - "Fever Dream
Lesson 2 - "The New Kid"
Lesson 3 - "A Day's Wait"
Lesson 4 - "A High Dive"
Lesson 5 - "The Heart of the Hunter"
Lesson 6 - "God to the Ants"
Lesson 7 - "The Unpopular Passenger"
Lesson 8 - "The Five Dollar Bill"
Lesson 9 - "Love is Kind of Fragile"
Lesson 10- "Thrills, Chills, Spills, and Bills"

Lesson 11 - "Sport's Worst Tragedy"
Lesson 12 - "Sunrise on the Right"
Lesson 13 - "The Tell-Tale Heart"
Lesson 14 - "Michael Egerton"
Lesson 15 - "The Monster"
Lesson 16 - "Leonardo da Vinci: The First Modern"
Lesson 17 - "The Smile"
Lesson 18 - "Three Students"
Lesson 19 - "Get Back In Your Cave"
Lesson 20 - "The Clod"
Lesson 21 - "The Diary of Ann Frank"
Lesson 22 - "The Queen Who Earned Her Crown"
Lesson 23 - "A Strawberry Ice Cream Soda"
Lesson 24 - "A Game of Catch"
Lesson 25 - "The Sniper"
Lesson 26 - "Accounts Settled"

Bibliography

Of Mice and Men
The Pearl
The Catcher in the Rye
Chicano Cruz
My Darling, My Hamburger
Born Free
My Sweet Charlie
Bless the Beasts and the Children
Robinson Crusoe
Paper Lion
The Jim Thorpe Story
Banners at Shenandoah
Crash Club
The Great Escape
The Man Who Never Was

Video Tapes

About Hamburgers, VT/811/114

Suggested Activities

The following activites are suggested for student reports (oral or written) on books read as Enrichment Activities (included at the end of each lesson) or on a book read from the bibliography listed above.

1. Select a passage from the book which you think is particularly significant in expressing one of the main ideas in the story. Explain why you chose the passage and what its relationship to the book is.

2. Select one character from the book whom you especially admired or with whom you identified. Write about that character, telling why he or she appealed to you, what he did that made you identify with him, or, in general, what you liked about the character.

3. Think of a word, preferable an adjective, that you believe describes the book you read. The word should encompass the characters, the plit, the style, and the theme of the book. Words like wonderful, exciting, terrific, neat, lousy, etc., ARE UNACCEPTABLE.

4. Re-write the ending of the book. Explain at which point you think the ending should take a different turn. Explain how you would end it, and tell me why you think your ending is better than the author's.

5. Usually a book title is a reference to one of the important ideas in the story. This is true of Of Mice and Men, Born Free, My Darling, My Hamburger. Other titles mean very little - The Pearl, The Adventures of Huckleberry Finn.

6. If you have discovered a book on your own (one that has not been recommended by or supplied by the instructor) and wish to read it for credit, perhaps none of the preceding suggestions is appropriate. If it's a book you simply want to tell me about, write about the plot and the characters as though you want to interest me in reading the book. If you are enthusiastic, I'm sure I will be too.

Junior I.P.I.

Critique Sheet

1. How did you like the way the book was written? If you liked it, why? If not, how might you change it?

2. Do you feel that any part of the book is unnecessary? If so, which parts?

3. What did you particularly like (or dislike) about the book?

Junior I.P.I. Critique Sheet (Cont.)

4. Do you think that this book would appeal to any particular age group? If so, what groups?

5. Would you recommend this book to a friend to read? Why or why not?

Category II

Text: Cline, Joy, and Ken Williams.
Voices in Literature, Language, and
Composition, Book 3. Lexington,
Massachusetts: Ginn and Company,
1972.

Lessons in this series are sequential and should be completed in the order given. Students should be expected to satisfactorily complete a minimum of one lesson per week. More highly motivated students can complete two or three lessons per week.

Lesson 1 - "Night Drive"
Lesson 2 - "The Other Foot"
Lesson 3 - "Mr. Kaplan's White Banner"
Lesson 4 - "The New Man"
Lesson 5 - "A Minute Forty Seven of the Second"
Lesson 6 - "If I Lived Through It"
Lesson 7 - "The Face is Familiar, But--"
Lesson 8 - "On the Sidewalk Bleeding"
Lesson 9 - "Courtship Through the Ages"
Lesson 10 - "The Slipover Sweater"
Lesson 11 - "Point of Departure"
Lesson 12 - Dino
Lesson 13 - "Tattoo"
Lesson 14 - "Buffalo Hunting"
Lesson 15 - "Cayetano the Perfect"
Lesson 16 - "Stopover in Queretaro"
Lesson 17 - "The Hero"
Lesson 18 - "The Dog Census"
Lesson 19 - "Fight for the Blind"
Lesson 20 - "A Battle Over the Teacups"
Lesson 21 - "The Snake"
Lesson 22 - "The Collecting Team"
Lesson 23 - "The Monkey's Paw"
Lesson 24 - "The Hitchhiker"
Lesson 25 - "A Mother in Mannville"

Bibliography

Of Mice and Men
The Pearl
Chicano Cruz
My Darling, My Hamburger
Born Free
My Sweet Charlie
The Catcher in the Rye
Bless the Beasts and the Children
The Ordeal of Running Standing
Banners at Shenandoah
The Illustrated Man
The Great Escape
The Man Who Never Was
Tortilla Flat

Video Tapes

Structure of the Short Story, 808.1/VT/p/28

Suggested Activities

See Suggested Activities under Category I

Category III

Text: Carlsen G. Robert, Edgar H. Schuster,
and Anthony Tovatt. *American Literature, Themes and Writers*.
New York: Webster Division, McGraw-Hill
Book Company, 1973.

As the title of the text implies, these are thematic units of study and may be pursued in any order. The first three are considered easier, and students should begin with one of them.

"The Inner Struggle"
"Fiction and Nonfiction"
"The Comic Imagination" I
"The Comic Imagination" II
"The Comic Imagination" I
"The Comic Imagination" II
"Inspiration for Composition"
"Walt and Emily"

Text: Lynn, Kenneth, Advisory Editior.
The Range of Literature: Fiction.
New York: Houghton Mifflin Company,
1969.

"Realism"
"Satire"
"Fantasy and Romance"
"Levels of Meaning"

Text: Myers, Fred. *The Range of Literature: Nonfiction Prose*. New York:
Houghton Mifflin Company, 1969.

"Models for Composition"

Text: Myers, John, Jr., Carol Marshall.
The Range of Literature: Poetry.
New York: Houghton Mifflin Company,
1969.

"The Paradox of Poetry"
"The Metaphor of Poetry"
"Poems About People"
"Terms of Versification"

Language Units (no text)

"Structures of English"
"Parts of Speech"
"Sentence Patterns"
"Verbs and Verbals"
"Transforming Sentences into Clauses"

Bibliography

The Red Badge of Courage
The Scarlet Letter
Kidnapped
Mody Dick
The Adventures of Huckleberry Finn
The Grapes of Wrath
Walden
My Antonia
Maggie and Other Stories
The Power and the Glory
Of Mice and Men
The Pearl
Robinson Crusoe
The Ordeal of Running Standing
Tortilla Flat
The Illustrated Man

Video Tapes

Structure of the Short Story, 808.1/VT/p/28
The Adventures of Huckleberry Finn, VT/810.9/113
The Scarlet Letter, VT/813/116
Stopping By Woods on a Stormy Evening, VT/811/115
What is Language?, VT/401/L/30
Exploring Language Myths, VT/400/L/32
What is English?. VT/420/E/31
English is a Personal Thing, VT/420/E/29
Identifying Structures, VT/415/33
Recognizing Parts of Speech, VT/425/R/34
Basic Sentence Patterns, VT/415/98
Transforming Basic Sentence Patterns, VT/425/T/36
Functions of Verb Forms, VT/425/C/39
Recognizing Elliptical Clauses of Comparison, VT/425/F/37
Clauses Nesting in Complex Sentences, 425/R/38

Audio Tapes

Six Poems
Six More Poems
Eight Poems

Filmstrips

The Rise of Realism
The Modern Period
The Red Badge of Courage FSS/813

Film

What is Poetry?

Course Description

Both time and culture exert a tremendous influence on man's views of himself, of the meaning of life, and of the nature of the universe. Literature of Other Cultures is designed to examine these views in order to discover how literature reflects the ways in which time (history) and culture have - or have not- affected man's ideas. This examination is undertaken through the critical reading and in-depth classroom discussion of significant European, Asian, Hispanic, African, and Hebraic works of prose and drama. This is a challenging course which deals primarily with abstract ideas in its search to uncover that which is universal in man's beliefs and that which is unique. Essay will be used as the primary means of evaluating the student's ability to comprehend and synthesize the impact that different cultures and the events of the twentieth century have had on man's thoughts.

General Objectives

1. To demonstrate an understanding of the general concepts of Realism and Modernism.
2. To relate the major events of the twentieth century to the dislocation and alteration of modern man's thoughts and perceptions.
3. To recognize the impact of culture on man's thoughts and perceptions.
4. To recognize a universality which transcends time and culture in man's thoughts and perceptions.
5. To develop the ability to interpret serious literature on an individual basis and through discussion and debate.
6. To demonstrate the ability to express one's ideas clearly and convincingly both orally and in writing.
7. To develop a general understanding of the use and function of various literary concepts: theme, plot structure, point of view, tone, characterization, conflict, irony, satire, flashback, foreshadowing, symbol, parable, allegory, setting.

Basic Skills

When a student has completed this course, he should be able to:

1. Detect general concepts of Realism and Modernism in a given literary work.
2. Recognize and analyze through discussion and/or essay the point of view, tone, and conflict (s) in a given literary work.
3. Recognize and analyze through discussion and/or essay the use of irony, satire, flashback, foreshadowing, and symbolism in a given literary work.

3. Recognize and analyze through discussion and/or essay the use of irony, satire, flashback, foreshadowing, and symbolism in a given literary work.

4. Identify and discuss orally and/or in writing the theme of a given literary work.

5. Analyze through discussion and/or essay a given literary character.

6. Recognize, define, and analyze the use of parable and allegory in a given literary work.

7. Write an analytical essay on a given literary work or works in a clear and convincing manner using appropriate diction, coherent organization, correct grammar.

Textbooks

Beckett, Samuel. Waiting for Godot. New York: Grove City Press, Inc., 1954.

Jacobus, Lee A., ed. Short Stories from Around the World. New York: David McDay Co., Inc., 1976.

Kawabata, Yasunari. Snow Country. New York: Berkley Publishing Corporation, 1970.

King, Judine, ed. Goethe to Ibsen, rev. New York: The Macmillan Co., 1969 .

Mollenhauer, Emery C., ed. 20th Century Writers, rev. New York: The Macmillan Co., 1969.

Course Content

I. Unit 1 : Realism (1850-1900?)

    A. General introduction*
        1. Background : growth of social consciousness
            a. Presentation of major historic, economic, political, and social events influencing the period
            b. Presentation of major philosophical ideologies
            c. Presentation of major technical and scientific discoveries

        2. Major tenets
            a. As compared to romanticism
            b. As different from romanticism
            c. As exaggerated in naturalism

    *(see sheets appended to unit for more specific information)

    B. Required readings : text, Goethe to Ibsen
        1. Balzac - "A Passion in the Desert"
        2. Turgenev - "Mumu"
        3. Dostoyevsky - "An Honest Thief"
        4. Tolstoy - "God Sees the Truth, but Waits"

5. Maupassant - "A Piece of String"
6. Chekov - "The Bet"

C. Unit objectives - general
   1. To recall the major tenets of Realism
   2. To identify Naturalism as an extreme form of realism
   3. To acquire an historical perspective on the economic, social and political forces which brought about and which existed during this period
   4. To identify the works of Balzac, Turgenev, Dostoyevsky, Tolstoy, Maupassant, and Chekhov as realistic literature
   5. To recall the distinctive journalistic prose style of realistic writers
   6. To give in own words the realist's view of himself, of the meaning of life, and of the nature of the universe
   7. To define irony and satire
   8. To demonstrate the relationship between the basic concepts of realism and the abundant use of satire and irony in realistic literature
   9. To judge whether the term "realistic" literature is valid or not

D. Unit presentation - Balzac
   I. Teacher presentation of historical/cultural/biographical forces which influenced Balzac
   2. Discussion and analysis of Balzac's writing style
      a. Applicability of his self-proclaimed purpose to be a "secretary of society"
      b. Journalistic objectivity
      c. Attention to details
   3. Discussion of realistic issues in "A Passion in the Desert"
      a. Evolution
      b. Social darwinism
      c. Freudian psychology
      d. Environmental determinism
   4. Discussion of "nature" in "A Passion in the Desert"
      a. Physical nature - the desert
      b. Human nature - the soldier
      c. Animal nature - the panther
   5. Discussion of plot structure
   6. Discussion of metaphor and symbolism
      a. The desert setting
      b. The cave
      c. The panther
   7. Interpretation and discussion of the statement, "In the desert .... there is everything, and nothing .... It is God without mankind "

E. Unit presentation - Turgenev
   1. Teacher presentation of historical/cultural/biographical forces which influenced Turgenev
   2. Discussion and analysis of Turgenev's writing style
      a. Contrast unemotional, objective presentation with the highly emotional, melodramatic events being depicted
      b. Attention to presentation of details
   3. Discussion of realistic issues in "Mumu"
      a. Marxism
      b. Environmental determinism
   4. Analysis of characters
      a. Gerasim
      b. Kapiton

        c. Tatiana
        d. Mumu
    5. Discussion of Turgenev's method of characterization
        a. Foil characters
        b. Animal imagery
        c. Romantic concept of the "Noble Savage"
        d. Byronic hero
    6. Discussion of "nature"
        a. Human nature
        b. Physical nature
        c. Compare/contrast Turgenev's and Balzac's views on human nature
    7. Discussion of Turgenev's use of irony

F. Unit presentation - Dostoyevsky
    1. Teacher presentation of historical/cultural/biographical forces which influenced Dostoyevsky
    2. Discussion of Dostoyevsky's definition of a "real Russian" (Goethe to Ibsen page 158)
        a. Application of definition to "An Honest Thief"
        b. Analysis of definition as "realistic" in its humanitarian emphasis
    3. Discussion of plot structure
    4. Discussion of "paradox"
        a. Define paradox
        b. Identify title "An Honest Thief" as a paradox
        c. Interpret the paradoxical title in terms of the meaning of the story
    5. Discussion of characters
        a. Emelyan
        b. Astafy
        c. "I" (narrator)
    6. Discussion of Dostoyevsky's realist's interest in human psychology
        a. Discuss Dostoyevsky's concept of the "underworld" and relate this concept to the characters in "An Honest Thief"
        b. Discuss Dostoyevsky's overriding interest in criminal and/or socially outcast characters

G. Unit presentation - Tolstoy
    1. Teacher presentation of historical/cultural/biographical forces which influenced Tolstoy
    2. Discussion of Tolstoy's "romantic" tendencies
        a. Distinguish between Tolstoy's realistic view of man's condition in society and his romantic view of man's "spiritual" nature
        b. Identify Tolstoy's concept of christianity as romantic in its emphasis on individual salvation
        c. Identify the theme of "God Sees the Truth, but Waits" as escapist and therefore romantic
        d. Contrast Tolstoy's romantic concept of brotherhood presented in "Where Love Is, God Is" to Dostoyevsky's realistic concept in "An Honest Thief"
    3. Discussion of Tolstoy's writing style
        a. Attention to details
        b. Objective presentation
        c. Technique for achieving narrative unity
    4. Discussion of characters
        a. Aksenov - spiritual growth
        b. Makar Semenov - savior?

      c. Compare/contrast Aksenov's growth in "God Sees the Truth, but Waits" to Astafy's growth in "An Honest Thief"
   5. Discussion of Tolstoy's realist's interest in social reform

H. Unit presentation - Maupassant
   1. Teacher presentation of historical/cultural/biographical forces which influenced Maupassant
   2. Discussion of "irony" and "satire"
      a. Define "irony" and "satire"
      b. Recognize Maupassant's abundant use of these "realistic tools"
      c. Analyze why the use of irony and satire is appropriate and complementary to the basic tenets and purposes of realism
   3. Discussion of Maupassant's writing style
      a. Journalistic in its "objectivity"
      b. Particular attention to details
      c. Sharp observations of people
   4. Discussion of realistic concerns in "A Piece of String"
      a. Evidence of Maupassant's belief in a deterministic universe
      b. Evidence of Maupassant's belief that man is a product of his environment
   5. Discussion of Maupassant's method of characterization
      a. Animal imagery
      b. Descriptions broken into pieces so that characters become dehumanized
      c. Observation of simple actions and minor details of dress

I. Unit presentation - Chekov
   1. Teacher presentation of historical/cultural/biographical forces which influenced Chekov
   2. Discussion of Chekov's writing style
      a. Journalistic in its objectivity
      b. Satiric
      c. Ironic
      d. Sharp observation of people
   3. Discussion of "anti-hero"
      a. Definition of "anti-hero" and placement of anti-hero as a product of the modern world
      b. Relate the concept of an anti-hero to the realist's view of man
      c. Identify the lawyer as an anti-hero
      d. Apply Chekhov's concept of survival in the modern world to the concept of an anti-hero like the lawyer : those who survive are the boors, the insensitive clods; those who are destroyed are the creative intellectuals, the sensitive artists
   4. Discussion of characters
      a. Banker = insensitive clod
      b. Lawyer = creative intellectual
      c. Compare/contrast Chekhov's lawyer and Turgenev's Gerasim in "Mumu"
   5. Discussion of plot structure
   6. Discussion of realistic issues
      a. Influence of Marxism
      b. Evidence of interest in human psychology
      c. Evidence of a belief in a deterministic universe

7. Compare/contrast the themes for man's salvation in "An Honest Thief" and "God Sees the Truth, but Waits" with Chekhov's ideas on man's potential salvation in "The Bet"
8. Discuss the appropriateness of Chekhov's nick-name, "The Prophet of Doom"

J. Student evaluation # 1 - 500 - 800 word essay

K. Supplemental Material
  1. Film Shorts (realism)
    a. A Time Out of War, Pyramid Films
    b. The Upturned Face, Pyramid Films
  2. Feature Films
    a. Red Badge of Courage, Films, Inc.
    b. Crime and Punishment, Harlock Cine-World
    c. Brothers Karamozov - Tywan Films
  3. Additional reading
    a. "The Book of Job"
      (1) To be used with all students
      (2) To be related to the realists' view of man and the "cruel trap" called life in which he must struggle
      (3) To be contrasted to the romantics' interest in the Prometheus myth
    b. Any of Zola's short stories
      (1) To be used with advanced students
      (2) To be used as a further clarification of Naturalism

The Age of Realism: 1850 - 1900 (?)

I. General Review
  A. The Age of Reason: 1650 - 1770
    1. Emphasis on the power of the mind
    2. Belief that the "truths" of man's existence can be discovered through the use of logic and reason
    3. Rejection of the "heart" and of emotion as being irrational
    4. General rejection of the lower classes as lacking the power of reason
  B. Romanticism: 1770 -1850
    1. Basic attitudes closely connected with those of revolution
    2. Literature tended to be subjective and introspective
    3. Nature worshipped as a diety
    4. Fascination with death and melancholia
    5. Emphasis on emotion over reason
    6. Depiction of life as it should be, not as it is
    7. Common man extolled as virtuous and pure

II. Realism: 1850 - 1900 (?)
  A. A form of human expression which has for its objective the presentation of things not as they should be, not as they might be, but as they are
  B. Realistic approach to the presentation of "life" in literature
    1. Weigh all material impartially
    2. Appraise this material objectively
    3. Portray this material in literature as accurately and unbiased as possible
    4. Attempt to be truthful in the presentation of life

C. Similarities between the Age of Reason and the Age of Realism
   1. Both anti-romantic in their emphasis on fantasy rather than on reality
   2. Both place a premium on "things as they are"
   3. Both rely upon reason and fact rather than on imagination and emotion
   4. Both heavily influenced by the scientific method of investigation

D. Similarities between the Age of Realism and Romanticism
   1. Suprising proportion of realistic writing is literature of adventure — by nature highly emotional and therefore romantic
   2. Much realistic writing draws upon the Middle Ages as the source for its material
   3. Realistic writers still devotees of Nature
      a. Realism does alter the image of Nature
      b. Realism sees in Nature a balance of good and evil; the Romantics saw only the good

E. General tenets of Realism
   1. Insistence on the inclusion of details so that material presented cannot be biased in one direction or the other
   2. Application of scientific objectivity to literary subjects
   3. Thomas Huxley's definition of the modern scientific attitude is applicable to realistic writers:
      a. The improver of natural knowledge (science) absolutely refuses to acknowledge authority, as such
      b. Skepticism is the highest of duties; blind faith the one unpardonable sin
      c. The man of science has learned to believe in justification, not by faith, but by verification
   4. Presentation of all characters as if in a laboratory so that the development of these characters as dictated by heredity and environment can be traced
   5. Depiction of how man's social, political, and psychological environment directly affects his development
   6. Opinion of man as "an animal in the natural world, responding to environmental forces and internal stresses and desires, over none of which he has control and none of which he fully understands "
   7. Belief in an environmental determinism in which free will become almost non-existent
   8. Attempt to be amoral in its judgements: the realist neither condemns nor praises man for actions which he cannot control

III. Naturalism ("a slice of life")

A. Literary method and school of the late 19th century
   1. Stems historically from Balzac and Zola
   2. Basically an extreme form of Realism combined with an extreme anti-romantic view of Nature

B. Differences between Naturalism and Realism
   1. Selection of material: Realism chooses the common place for its sources; Naturalism chooses the representative which is often the bizarre and uglier parts of men's lives
   2. Naturalism views life as a cruel game, a vicious trap, while Realism seeks to find both good and evil in man's existence
   3. Naturalism emphasizes only the animal nature of man, Realism recognizes his spiritual nature as well

IV. Societal forces which helped bring about the Age of Realism

A. Imperialism
   1. Definition: The policy and practice of seeking to extend the control of an empire over other nations

- 2. Imperialism implies dynamic, aggressive growth at the expense of nations neither so wealthy nor so powerful
- 3. Imperialism meant not only political, but also social, economic, and even intellectual domination
- 4. Causes of Imperialism
  - a. Economic desire for a secure colonial market
  - b. Natural resources required as industrialization grew
  - c. National prestige equated with the number of colonies held by an empire
  - d. Humanitarian motives brought droves of Christian missionaries to underdeveloped countries

B. Science
- 1. Technology: The Industrial Revolution
  - a. Inventions radically altered social structures and man's historical social relationships
  - b. Speed of the appearance of new inventions was likened by Tennyson to "the thoughts that shake mankind"
  - c. 1840 - telegraph
  - d. 1866 - transatlantic cable
  - e. 1870 - telephone; electric light
  - f. 1890 - automobile
  - g. 1903 - airplane
- 2. Psychology
  - a. Sigmund Freud "father" of this field of medicine
  - b. Psychoanalysis has had the most revolutionary impact upon the conventional beliefs and outlooks of the century
- 3. Environmental Determinism
  - a. 1859 - Charles Darwin published Origin of the Species
  - b. Man's entire religious foundation under question

C. Social Conflict
- 1. Socialism and Communism: Major Ideals
  - a. Against exploitation of labor for the benefit of the selfish capitalists
  - b. Envisioned state ownership and management of all forms of production
  - c. Advocated state distribution of public wealth
- 2. Karl Marx - The Communist Manifesto
  - a. Leader of the communist movement
  - b. Called for the destruction of the aristocracy (this was, according to Marx, accomplished in the French Revolution), followed by the destruction of the middle class (bourgeoises), to allow for the rule of the working class (proletarist)
  - c. Believed capitalism was doomed: it had made itself fat off of the starving bodies of the working man and the wage-slave

V. Reflection of these forces in realistic literature

A. Imperialism
- 1. Gave rise to ideas of social and political determinism, forces over which man has no control
- 2. Brutality of much imperialistic conquest gave rise to the realistic emphasis on the cruel, animal side of man's nature
- 3. Gave rise to the sense of the loss of man's free will
- 4. Gave rise to the realistic interest in and depiction of the horrors of oppression

B. Science
- 1. Gave rise to an interest in the subconscious drives and stresses within man, forces over which he has no control
- 2. The scientific method gave rise to a distrust of what cannot be

empirically proven

3. Gave rise to a desire to bend the mysteries of the unknown to our will (Faustian overtones)
4. Technological advancement gave rise to a worship of the material over the spiritual world
5. Darwin's theories produced an amoral view of man's behavior since this behavior is hereditary and unavoidable

C. Social Conflict

1. The living conditions of the working class gave rise to a view of Nature as either purposefully cruel or blindly indifferent
2. Social conditions gave rise to an interest in the effect of environment on shaping the characters of men
3. Ideas of environmental determinism gave rise to a view of free will as virtually non-existent

II. Unit II : Modernism in Short Stories

A. General introduction to Twentieth Century*

1. Background : major historic, economic, political, and social events influencing this period
2. Major concepts
   - a. Nihilism
   - b. The "Artist"
   - c. Alienation
   - d. Anti-hero
   - e. Salvation
3. Major philosophical movements
   - a. Existentialism
   - b. Dadaism
   - c. Surrealism
   - d. Abstractianism
   - e. Decadents

*(see sheets appended to unit for more specific information)

B. Required readings : text, *20th Century Writers*

1. August Strindberg - "Autumn" (text, *Goethe to Ibsen*)
2. Maxim Gorky - "The Green Kitten"
3. Miguel de Unamuno - "Solitude"
4. Leonid Andreyev - "Laughter"
5. Romain Gary - "The Search"
6. Franz Kafka - "The Hunter Gracchus"

C. Unit objectives - general

1. To recall the major western European philosophical movements and concepts in the twentieth century
2. To acquire an historical perspective on the economic, social, and political forces which brought about and which still influence modern thought in the western world
3. To identify the works of Strindberg, Gorky, Unamuno, Andreyev, Gary, and Kafka as representative of modern, western european literature
4. To give in own words the modern writer's view of himself, of the meaning of life, and of the nature of the world he inhabits
5. To recall the use of extreme realism as a principle prose technique in modern, western european literature
6. To assess the validity and/or acceptability of the ideas concerning the nature of contemporary life as these ideas are expressed in modern literature

D. Unit presentation - Strindberg

1. Teacher presentation of historical/cultural/biographical forces which influenced Strindberg
2. Discussion of realism in "Autumn"
   a. Strindberg's views on the place and nature of women and men are based on the tenets of Social Darwinism and are therefore typical of Realism
   b. Emphasis on minute details typical of Realistic writing
3. Discussion of symbolism and imagery
   a. Function of seasons in "Autumn"
   b. Death imagery
   c. Animal imagery
   d. Function of "words"
4. Discussion of modern issues
   a. Theme of alienation and lack of communication
   b. Discuss the central conflict between the illusions of the world of memory and the reality of the world of "now" in terms of the existential definition of reality
   c. Discuss the ever-present sense of death in "Autumn" in terms of the modern concept of nihilism
5. Disucssion of the conclusion - hopeful or hopeless?

E. Unit presentation - Gorky

1. Teacher presentation of historical/cultural/biographical forces which influenced Gorky
2. Discussion of "microcosm"
   a. Define term
   b. Analyze the prison setting as a microcosm of contemporary society
3. Discussion of symbolism
   a. Function of laughter
   b. Function of color grey
4. Discussion of modern themes
   a. Alienation
   b. Dehumanization
   c. The "meaninglessness" of life as seen by contrast in the kitten's meaningless death
   d. The existential concern for individual and collective responsibility for one's actions

5. Discussion of plot structure
6. Discussion of characters
   a. Zazubrina
   b. Narrator
7. Compare and discuss the narrator's statement that "nothing kills the soul so quickly as this longing to please other people" and Jean-Paul Sartre's famous existential statement that "Hell is other people"

F. Unit presentation - Unamuno

1. Teacher presentation of historical/cultural/biographical forces which influenced Unamuno
2. Discussion of "allegory"
   a. Define "allegory"
   b. Give example(s) of allegory
   c. Analyze "solitude" as an allegory
3. Discussion of modern themes
   a. Alienation
   b. Dehumanization
   c. Life as meaningless

4. Discussion of plot structure
    a. Purpose of introducing narrator at conclusion
    b. Compare/contrast function of narrator in "Solitude" to that of narrator in "The Green Kitten"
5. Discussion of characters
6. Relate Unamuno's statement that his characters "find their own way in the existential world of their own making" to the characters in "Solitude"
7. Compare/contrast Unamuno's and Strindberg's views of women and of the relationship between men and women

G. Unit presentation - Andreyev
1. Teacher presentation of historical/cultural/biographical forces which influenced Andreyev
2. Discussion of symbols
    a. Buttons on coat
    b. Costumes
    c. Masks
    d. The girl
    e. Laughter
3. Discussion of modern themes
    a. Alienation
    b. Dehumanization
    c. View of life as a cruel, mocking trap
    d. View of life as ultimately meaningless
4. Discussion of purpose and literary value of four part narrative structure
5. Compare/contrast Gorky's use of laughter and Andreyev's
6. Compare/contrast Unamuno's view of life and Andreyev's
7. Apply the following criticism of Andreyev's writing to "Laughter" : "Andreyev is a writer who insistently asks the senseless, irritating question asked by children : Why?"

H. Unit presentation - Gary
1. Teacher presentation of historical/cultural/biographical forces which influenced Gary
2. Discussion of modern themes
    a. Reality (truth) and illusion are often indistinguishable
    b. Alienation
    c. View of life as absurd and chaotic
    d. View of life as incomprehensible and therefore meaningless
    e. Evidence of the existential belief that "happiness is unattainable"
    f. Evidence of the existential emphasis on individual action and committment
    g. Present society dislocated from its past
3. Discussion of two-part plot structure
4. Discussion of prose style in the final section of "The Search"
5. Discussion of symbols
    a. Movies
    b. Luc's search
    c. Compare/contrast Strindberg's concept of reality and Gary's

I. Unit presentation - Kafka
1. Teacher presentation of historical/cultural/biographical forces which influenced Kafka
2. Discussion of surrealism
    a. Define surrealism
    b. Analyze Kafka's writing as surrealistic
3. Discussion of allegory
    a. Define allegory

        b. Analyze "The Hunter Gracchus" as an allegory
    4. Discussion of guilt and punishment
        a. Discuss Kafka's statement that "only our concept of time makes it possible for us to speak of the Day of Judgment by that name; in reality, it is a summary court in perpetual motion "
        b. Discuss the "fate" of Kafka's "heroes" : they do not resolve their guilt; they do not know why they are being punished; they do not know who is punishing them
    5. Discussion of symbols
        a. Game of dice
        b. Christ symbolism
        c. Doves
        d. Boatman
    6. Discussion of modern themes
        a. Life is chaotic and absurd
        b. Life is incomprehensible and therefore meaningless
        c. Alienation
        d. Anxiety of man's search for a stable, secure, reality which somehow always eludes him
J. Student evaluation # 2 : 500 - 800 word essay

K. Supplemental material
    1. Feature films
        a. The Trial - MacMillan Co.
        b. The Stranger - UA : 16
        c. No Exit - MacMillan Co.
        d. The Hero as Artist (documentary) - Time-Life films
    2. Additional reading
        1. Albert Camus - "The Guest," text, 20th Century Writers
        2. Albert Camus - "The Myth of Sisyphus"
        3. Ionesco - any of his plays

Literature of Other Countries
Modernism: General Characteristics

I. Concept of Nihilism
    A. Central preoccupation of modern literature is what Nietzsche defined as nihilism, the sense of bleakness and nothingness in man's life
    B. A philosophical doctrine which denies any objective ground for the acceptance of truth, specifically moral truth, as defined by men in societies
        1. Finds traditional values and beliefs false
        2. Believes that existence is neither moral nor immoral because it is senseless and useless and therefore has no innate meaning
    C. A political doctrine which rejects conditions in the social organization as so bad that destruction for its own sake becomes desirable, independent of any constructive alternative
    D. A general attitude either that God does no exist or that His existence is incomprehensible and therefore meaningless and of no value to man's existence
        1. Nietzsche saw nihilism as necessarily connected with the assertions that:
            a. God exists, which robs the world in general and man's life in particular of any immediate significance and value because it is not this but another life which has meaning and purpose
            b. God does not exist, which robs everything of significance and

and value because there is no cause for being

2. Nietzsche epitomized the nihilist's ambivalent attitude toward the question of God in his statement: "God is dead; dead or alive--who the hell cares?"

II. Concept of the modern writer as "Artist"

- A. Intrinsic to modernism is the idea that art, because it confronts and accepts the reality of nihilism, of the nothingness of existence, offers man the potential for finding meaning and value in life
- B. The artist is defined as that rare person who is strong enough to accept and prefer the Truth of the absolute meaninglessness in existence to the lies of "somethingness" offered by civilization
- C. The artist's reality is that "the whole visible universe is but an array of images and signs to which the imagination gives a place, value, and order "
  1. Society denies its members this freedom of imagination by defining as truth only one reality, only one method of placing, valuing, and ordering the visible universe
  2. In exchange for the security offered by civilization's ready-made definitions of truth and reality, men have relinquished their individual responsibllity to create their own meaning for the visible universe
  3. Only the artist has the courage to look at the meaningless chaos of the visible universe, acknowledge that chaos as reality, and then give meaning to that chaos by ordering and valuing it according to his own imagination
- D. The modern writer as artist seeks to strip man of his traditional systems of beliefs, free him from the middle-class mentality, and secure for him salvation in modern life
  1. Concept of salvation is secularized, man is saved by himself, not by God
  2. Salvation believed attainable when the individual:
     - a. Rejects civilization's definitions of truth, ethics, and reality
     - b. Accepts as truth the definition of reality that all existence is chaotic and without meaning
     - c. Creates by himself and for himself a meaning and order for the chaos of existence
  3. The writer-artist maintains the firm belief that "every man who refuses to accept the conditions of life as meaningless and chaotic sells his soul "

III. Concept of Alienation.

- A. Major problem with twentieth-century man and central concern in modern literature
- B. Result of an extreme sense that something about the experience of the twentieth century is unique, a catastrophe without precedent that cuts this age off from all previous human existence
- C. Result of the belief that the twentieth century is the end of history, that man is incapable of movement, of either progressing or regressing, because he is stuck in:
  1. The faceless, nameless masses
  2. The dehumanization of technology
  3. The isolation of the city
  4. His loss of faith
  5. The hopelessness of life without definable purposes
  6. The boredom and slow corruption of respectable or moral standards

D. Result of the disenchantment of our culture with culture itself
  1. As long as culture offered man definitions of truth and reality he could accept, he worked within these definitions, progressed, and "history" took place
  2. In the twentieth century, man could no longer accept truth and reality according to his culture's definition because the conditions of twentieth-century culture deprived man of his individual identity, thereby depriving him of self worth and his life of meaning
  3. Man rejected his culture and became alienated from it because of this breakdown in traditional beliefs and values
  4. Twentieth-century man, not yet capable of accepting the artists' perception of life's chaos and meaninglessness as true reality, is left frozen between the beliefs of his culture and the beliefs of the artist
  5. According to Herman Hesse, the twentieth century is composed of "a whole generation caught .... between two ages, two modes of life, with the consequence that it loses all power to understand itself and has no standards, no security, no simple acceptance "
E. As long as man is incapable of defining the reality of his own existence, his alienation from himself and his fellow men will remain because he will have no means of understanding himself or his fellow men

IV. Concept of the Anti-Hero
A. The anti-hero is the central figure, the protagonist, of modern literature
  1. Anti-hero possesses the converse of the qualities of the traditional hero
  2. Epitomizes the non-person of the twentieth century who is immobilized between the traditional beliefs of his culture and the revolutionary beliefs of the artist
B. Anti-hero often depicted in state of confusion, trying to live successfully in a world of rules without knowing what the rules are
C. Anti-hero often indifferent to or hates society's ethics and traditions
D. Anti-hero ruled primarily by envy
  1. Frustrated over his failure to achieve the creature-comforts and social status he lacks
  2. His failure causes one of two responses:
    a. He rejects society and lives the life of an outcast, constantly driven by a desire to destroy his society out of anger that he is not a part of it
    b. He undertakes a long and futile "battle of logic" with society, attempting to convince that which is chaotic and meaningless of his worth through the use of logic and reason
E. Anti-hero often imbued with twentieth-century man's qualities of alienation and self-hatred

V. Movements in the twentieth century
A. Existentialism
  1. Major ideology affecting twentieth-century philosophical, religious, and artistic thought
  2. Name applies to the belief that all man can know as fact is that he exists
    a. Man's existence has no meaning except as he through individual action creates meaning
    b. The personal commitment of the individual to his existence is the existentialist's--and man's—central and only important concern

- 3. Result of an attempt to explain twentieth-century man's suffocating anxiety
  - a. Ultimately rooted in the sense man has of meaninglessness and chaos in life
  - b. Man's desire and effort to act in this "absurd" world, to give the meaninglessness of life meaning, is necessary but leads inevitably to even greater despair and anxiety because he knows his actions have no intrinsic value either, other than what he assigns to them
- 4. Basic belief is that man has an absolute free will, but as a consequence also total responsibility for what he makes of himself, or his personal existence
  - a. Man's freedom of choice coupled with his responsibility for the choice made leads to an intense fear of choosing wrongly
  - b. This fear has immobilized twentieth-century man and "stopped" the progress of civilization--history
- 5. Ideology is not negative because by asserting man's absolute free will, it accepts as unlimited the possibilities for altering human nature and society through the personal action of the individual

B. Dadaism
- 1. Movement of young writers and artists in Paris just after World War I against the madness of war
- 2. Argued for absolute freedom by attempting to suppress or destroy the logical relationship between idea and statement
  - a. In art, this could take the form of painting a pocketwatch (idea) melting over a tree branch (illogical statement)
  - b. In literature, this could take the form of writing in made-up, non-sensical languages or of creating unexpected, untranslatable images like "the roaring, monstrous train charged (idea) on tiptoe into the station" (illogical statement)
- 3. Major purpose was the admitted perversion and demolition of the traditional tenets of art, logic, and philosophy by replacing them with conscious madness

C. Decadents
- 1. Those writers and artists whose works show a declining seriousness of purpose or loss of adequate subject matter combined with an increasing technical skill to produce intense sensationalism.
- 2. Asserted that art was superior to nature
- 3. Asserted that the finest beauty was that of dying or decaying things.
- 4. Attacked, both in their lives and their art, the accepted moral, ethical, and social standards of their time
- 5. Works full of despair, of a total disillusionment with man's potential, man's history, and existence in general

D. Theory of Abstraction
- 1. In abstract painting, applies to the arrangement of colors and shapes without the representation of objects recognized in "reality"
- 2. In abstract writing, applies to the use of words not for their customary societal meanings but for the "emotional" meanings produced by their tonal qualities
- 3. In general, a literal response to the belief that the individual creates meaning and reality, that "things" in themselves---colors, shapes or words---have no intrinsic, absolute meaning

III. Unit III : Modernism and Drama
- A. Review of modernism
    - 1. Concept of nihilism
    - 2. Concept of the "Artist"
    - 3. Concept of alienation
    - 4. Concept of the anti-hero
    - 5. Major philosophical movements
        - a. Existentialism
        - b. Dadaism
        - c. Abstractionism
        - d. Surrealism
        - e. Decadents
- B. Introduction to drama*
    - 1. Historical development
    - 2. Dramatic conventions - physical
        - a. Curtain
        - b. Stage
        - c. Theater
        - d. Actors
        - e. Audience
    - 3. Dramatic conventions - literary
        - a. Dramatic unity
        - b. Monologue
        - c. Soliloquy
        - d. Aside
    - 4. Twentieth century drama
        - a. Theater of the Absurd
        - b. Theater of Cruelty
        - c. Expressionistic Theater
        - d. Realistic Theater (problem plays)

*(C. Hugh Holman's A Handbook to Literature (New York : Odyssey Press, 1968) is an excellent source book for more detailed information on drama. For a broad overview of man's changing perceptions, refer to William Fleming's Art, Music and Ideas (New York: Holt, Rinehart and Winston, Inc., 1970.)

- C. Required readings
    - 1. Henrik Ibsen - "A Doll's House," text, Goethe to Ibsen
    - 2. Karl Capek - "R. U. R.," text, 20th Century Writers
- D. Unit objectives - general
    - 1. To recall the major tenets of realism
    - 2. To recall the major western european philosophical movements and concepts in the twentieth century
    - 3. To identify Ibsen as both a realistic and a modern dramatist
    - 4. To identify Capek as a modern dramatist
    - 5. To recognize the difference between Ibsen's realistic dramatic style and Capek's expressionistic dramatic style
    - 6. To recognize the similarity of themes in Ibsen's A Doll's House and Capek's R.U.R.
- E. Unit presentation - Ibsen
    - 1. Teacher presentation of historical/cultural/biographical forces influencing Ibsen
    - 2. Discussion of realistic drama
        - a. Define problem play
        - b. Identify A Doll's House as a problem play
        - c. Analyze the realism in A Doll's House in terms of Ibsen's statement that most realists "go down into the sewer to take a bath; I, in order to cleanse it"
        - d. Discuss setting, plot, characters as realistic
    - 3. Discussion of modern themes in A Doll's House

    a. Recognize themes of alienation and dehumanization
    b. Recognize the existential theme "to live is to suffer"
    c. Recognize the twentieth-century concept of life as innately meaningless
    d. Recognize the existential belief in the need for individual action and committment
    e. Analyze the central theme in A Doll's House in terms of Nietzsche's statement: "What is freedom? to have the will to be responsible for one's self"
  4. Discussion of symbolism
    a. Dolls
    b. Torvald's pet names for Nora
    c. Work
    d. Sound of door closing at the conclusion
  5. Discussion of characters
    a. Describe personalities of Nora, Torvald, Mrs. Linde, Krogstad, Dr. Rank, Nora's father, Nora's children
    b. Analyze these characters in terms of Ibsen's statement: "I have never created roles. I have written of human beings and human destinies"
    c. Trace Nora's growth in the play
    d. Trace the changes in Nora's and Torvald's relationship
    e. Compare/contrast Mrs. Linde's and Krogstad's relationship to Nora's and Torvald's relationship
    f. Compare/contrast Nora's relationship to her father and to Torvald
    g. Discuss the function of Dr. Rank
  6. Discuss the dramatic success of A Doll's House in terms of Ibsen's definition of the purpose of the theater: "It is a place of truth, of ruthless analysis; a place where the minds and souls of human beings must be revealed with honesty, however harsh."

F. Unit presentation - Capek
  1. Teacher presentation of historical/cultural/biographical forces which influenced Capek
  2. Discussion of expressionism
    a. Define expressionism
    b. Recognize R.U.R. as an example of expressionistic theater
    c. Contrast realistic and expressionistic theater
    d. Discuss setting, plot, and characters in R.U.R. as expressionistic
  3. Discussion of modern themes in R.U.R.
    a. Recognize themes of alienation and dehumanization
    b. Recognize the existential theme "to live it to suffer"
    c. Recognize the twentieth-century concept of life as innately meaningless
    d. Recognize the existential belief in the need for individual action and committment
    e. Recognize the twentieth-century concern for individual and collective responsibility (refer back to discussion of Gorky's "The Green Kitten")
  4. Discussion of symbolism
    a. Robots
    b. Character's names
    c. Setting
    d. Epilogue
  5. Discussion of characters
    a. Describe the personalities of Domin, Helena, Dr. Gall, Hallemeier, Alquist, Radius, and Primus (robots)

b. Recognize Alquist as speaking for Capek
c. Discuss the flaws Capek perceives in Helena Glory's type of humanitarianism
d. Identify the tragic flaw in Doman's character
e. Analyze these characters in terms of Rossum's definition of a man: "A man is something that feels happy, plays the piano, likes going for a walk and, in fact, wants to do a whole lot of things that are really unnecessary"

6. Discussion of Epilogue
a. Analyze use of soliloquies
b. Discuss thematic function
c. Assess the dramatic impact which results from the inclusion of the Epilogue

7. Comparison/contrast of A Doll's House and R.U.R.
a. Discuss Ibsen's "dolls" and Capek's "robots"
b. Discuss Nora's and Alquist's attitudes toward the necessity for man to work
c. Analyze the nature of Nora's existence in terms of Dr. Gall's comment that "man is really a survival"
d. Compare Nora's "rebellion" to the robot's rebellion
e. Compare Nora's future to the future of Helena and Primus

G. Student evaluation # 3 : 500 - 800 word essay

H. Supplemental material
1. Use Becket's Waiting For Godot (35 copies available) as a further example of modern drama
2. Films
a. A Doll's House (S. Clair Bloom), Films, Inc.
b. Dr. Caligari's Box (excellent example of expressionism), available from Ganser Library, Millersville State College
c. Rythms of a Big City (film short - excellent example of expressionism), UA : 16

IV. Unit IV : Non-European Fiction in the Twentieth-Century

A. Review of modernism
1. Concept of nihilism
2. Concept of the "Artist"
3. Concept of alienation
4. Concept of the anti-hero
5. Major philosophical movements
a. Existentialism
b. Dadaism
c. Abstractionism
d. Surrealism
e. Decadents

B. Historical overview: post World War II
1. Australia
2. Israel
3. South Africa
4. Cuba
5. Poland
6. Brazil

C. Required readings - text, Short Stories from Around the World
1. Geoffrey Dutton (Australia) - "The Wedge-tailed Eagle"
2. Dahn Ben - Amotz (Israel) - "Parents' Day"
3. Richard Rive (South Africa) - "The Bench"
4. Lino Novás Calvo (Cuba) - "The Dark Night of Ramón Yendía"

   5. Slawomir Mrozek (Poland) - "En Route"
   6. João Guimarães Rosa (Brazil) - "The Third Bank of the River"

D. Unit objectives - general
   1. To become acquainted with writers of real quality from non-western countries around the world
   2. To acquire a broadened perspective on the universality of human problems, beliefs, and dreams in the twentieth century
   3. To acquire an understanding of the unique cultural forces affecting modern writers of non-western European countries
   4. To compare/contrast the twentieth century concerns and ideologies of writers from developed and underdeveloped countries around the world

E. Unit presentation - Dutton
   1. Teacher presentation of historical/cultural/biographical forces influencing Dutton
   2. Discussion of culturally related themes
      a. Identify Australia as a country which possesses one of the world's last frontiers
      b. Relate Dutton's thematic concern with ecological violence to the fact of Australia's wilderness frontier
      c. Relate Dutton's love-hate opinion of machinery and mechanication to Capek's opinion in R.U.R.
   3. Discussion of universal modern themes
      a. Apply Gary's existential beliefs expressed in "The Search" to Dutton's statement: "The moment of skill and danger was past and the dead body before them proclaimed their victory"
      b. Recognize semi-rejection of existential belief in the need for individual action and committment
   4. Discussion of major conflict
      a. Literally
      b. Figuratively
   5. Identify Dutton's opinion of man's proper relationship to nature as more romantic than realistic

F. Unit presentation - Ben - Amotz
   1. Teacher presentation of historical/cultural/biographical forces influencing Ben - Amotz
   2. Discussion of culturally related themes
      a. Identify Israel as a modern, technologically advanced country strongly influenced by western european thoughts and practices
      b. Relate Ben-Amotz's theme of alienation and lack of communication to the fact of Israel's modern technology and life-style
      c. Contrast Ben-Amotz's twentieth century themes with Dutton's more romantic thematic concerns
      d. Identify the "Holocaust" as a major historical and cultural influence on Israeli society
      e. Relate the affect of the "Holocaust" on the narrator in "Parents' Day" to the affect of World War II on Luc Martin in "The Search"
   3. Discussion of characters
      a. Analyze the characterization of Kobi
      b. Discuss the relationship between the narrator and Kobi
   4. Discussion of the title
      a. Analyze the double meaning of the title
      b. Relate the events of the story to the irony implied in the title

G. Unit presentation - Richard Rive
   1. Teacher presentation of historical/cultural/biographical forces influencing Richard Rive

2. Discussion of culturally related themes
    a. Identify South Africa as an underdeveloped nation exploited by the western world for its diamonds
    b. Define and explain the effects of apartheid
    c. Acquire an understanding of the two worlds which exist in South Africa as a result of apartheid
    d. Discuss the meaning of Karlie's action in terms of apartheid
    e. Discuss the symbolic importance the bench takes on due to Karlie's action
3. Discussion of twentieth century themes
    a. Discuss maodern definition of truth (reality) vs. illusion
    b. Discuss Karlie's action in terms of his crossing from illusion into reality (page 87)
    c. Analyze the relationship between Karlie's attainment of manhood and his willingness to act
    d. Relate the modern, black African's demand for human equality to the twentieth century existential concern for individual responsibility and committment
    e. Recognize the existential belief that the willingness to act is what is ultimately important, not the ability to win
4. Recognize the mixture of western modernism (time) and African "primitivism" (culture) in "The Bench"

H. Unit presentation - Lino Novås Calvo
1. Teacher presentation of historical/cultural/biographical forces influencing Lino Novås Calvo
2. Discussion of culturally related themes
    a. Identify Cuba as an underdeveloped nation little influenced by the western world
    b. Identify the political upheaval constantly present in Cuba for many years
    c. Identify the poverty which affects the lives of the majority of Cubans
    d. Relate the effects of poverty and revolutionary politics to the actions of Ramon
    e. Understand Ramon's attitudes toward his life, his family, and his decisions in terms of his poverty and his political ignorance and indifference
3. Discussion of twentieth century themes
    a. Recognize existential theme of thought being unimportant in the face of action
    b. Trace Ramon's growing Kafka-like sense of unidentified personal guilt and desire for "salvation" (page 109)
    c. Identify Calvo's view of life as absurd and chaotic
    d. Recognize the existential theme of collective and individual responsibility
    e. Identify the modern concept of life as innately meaningless in the unimportance of Ramon's existence (page 123)
    f. Identify Ramon as an anti-hero
    g. Analyze Ramon's concept of reality and illusion
4. Imagery and symbolism
    a. Analyze the disembodiement of characters
    b. Analyze the use of "eyes" and of "watching"
    c. Analyze the significance of city streets in contrast to country roads
    d. Analyze the significance of Ramon's detachment (alienation) from other people
    e. Analyze the insular affect of Ramon's cab on Ramon's life
5. Discuss the sense of fatalism and tone of despair (resignation)

I. Unit presentation - Mrozek
   1. Teacher presentation of historical/cultural/biographical forces influencing Mrozek
   2. Discussion of culturally related themes
      a. Identify Poland as a communist country
      b. Identify bureaucracies and technology as two major influences on the lives of Polish people
      c. Relate the use of a "human" telegraph to the inefficiency and mechanical nature of the communist bureaucracy
      d. Relate the driver's unquestioning acceptance, even approval, of a human telegraph to the influence of communist propaganda
   3. Discuss surrealism
      a. Define surrealism
      b. Identify "En Route" as an example of surrealistic writing
      c. Compare the style of "En Route" to Kafka's "The Hunter Gracchus"
   4. Discuss satire
      a. Review definition of satire
      b. Discuss "En Route" as an example of satire
      c. Compare the modern satire in "En Route" to the realist satire in Maupassant's "A Piece of String"
   5. Discussion of twentieth century themes
      a. Identify modern concern with man's dehumanication
      b. Compare/contrast Capek's robots and Mrozek's human telegraphs

J. Unit presentation - Rosa
   1. Teacher presentation of historical/cultural/biographical forces influencing Rosa
   2. Discussion of culturally related themes
      a. Identify Brazil as a largely underdeveloped country
      b. Identify major cities in Brazil as extremely modern and western in nature
      c. Relate setting to the fact of Brazil's poverty
      d. Relate use of the river to the fact of Brazil's underdeveloped status
   3. Discuss surrealism
      a. Review definition of surrealism
      b. Identify "The Third Bank of the River" as an example of surrealistic writing
      c. Compare the surrealistic style of "The Third Bank of the River" to the style of "En Route"
   4. Discuss imagery and symbolism
      a. Analyze the symbolic function of the river
      b. Analyze the symbolic meaning of the father's action
      c. Analyze the symbolic meaning of the title
      d. Discuss the symbolic level of interpretation (guilt - repentance - salvation)
   5. Discussion of twentieth century themes
      a. Discuss existential theme of the desirability of action over thought
      b. Discuss theme of alienation
      c. Discuss modern concern with individual and collective acceptance of responsibility
      d. Discuss Kafka-like sense of undefinable guilt
      e. Analyze the son's failure or inability to relieve his father of his "mission"

K. Student evaluation # 4 : 500 - 800 word essay

L. Supplemental material
   1. Individual reports
      a. Have individual students read and report on any of the stories

in Short Stories From Around the World not done as a class
   - b. Have individual students research and report on culturally and historically significant aspects of the countries represented by stories read in this unit
- 2. Feature films
   - a. Africa : The Hidden Frontiers (Indiana University Audio-Visual Center)
   - b. Cry the Beloved Country (Walter Reade 16)
   - c. Australia : The Timeless Land (McGraw - Hill)
   - d. Brazil : The Rude Awakening (McGraw - Hill)
   - e. Poland - Communism's New Look (Indiana University Audio-Visual Center)

V. Unit V : Modernism and The Non-European Novel

- A. Review of modernism
- B. Historical overview
   - 1. Japan before 1900
   - 2. Japan after World War II
- C. Introduction to Haiku poetry*
   - 1. Structure
   - 2. Content
   - 3. Imagery
   - 4. Major poets
      - a. Bashō
      - b. Buson
      - c. Issu
      - d. Shiki

*(Harold G. Henderson's An Introduction to Haiku (New York : Doubleday and Co., Inc., 1958) and Geoffrey Bownas' and Anthony Thwaite's The Penguin Book of Japanese Verse (Middlesex, England : Penguin Books Inc., 1972) are excellent source books for introductory material on Haiku poetry)

- D. Required readings
   - 1. Sample selections of Haiku poetry
   - 2. Yasunari Kauabata's Snow Country
- E. Unit objectives - general
   - 1. To acquire a broadened perspective on the universality of human problems, beliefs, and dreams
   - 2. To acquire an understanding of the unique cultural forces affecting the Japanese people in the twentieth century
   - 3. To identify the basic form and content of Haiku poetry
   - 4. To recognize that little people write little poems
   - 5. To recognize the relationship between the writing of Haiku poetry and Japanese culture
   - 6. To acquire an understanding of the impact of westernization on post World War II Japan
   - 7. To recognize Yasunari Kawabata as a major voice in modern Japanese literature
- F. Unit presentation
   - 1. Teacher presentation of historical/cultural/biographical forces which influenced Kawabata's writing
   - 2. Teacher lecture on Haiku poetry
      - a. Structure
      - b. Content
      - c. Imagery
   - 3. Discussion of imagery and symbolism in Snow Country

- a. Colors: red, white, black, green
- b. Disembodiment of characters
- c. Cocoon imagery
- d. Moth imagery
- e. Baptism by fire (salvation)
- f. Snow and ice
- g. Mountains
- h. Country/city

4. Discussion of characters
    - a. Shimamura
        - (1) Anti-hero
        - (2) Symbol of the post World War II destroyed Japanese culture
        - (3) Psychologically, a typically dehumanized modern man
    - b. Komoko
        - (1) Senuous, alive - yet degraded
        - (2) Post World War II Japan
    - c. Yoko
        - (1) Pure, beautiful - yet frozen and lifeless
        - (2) Pre-World War II Japan
    - d. Analyze Yoko/Komoko as alter-egos (psychological)
    - e. Analyze Yoko/Komoko as Japanese culture torn by westernization (symbolic)
5. Discussion of Kawabata's writing style
    - a. Analyze function of passages written as Haiku poetry rather than as prose
    - b. Analyze the short, staccato effect of Kawabata's "pared-down" sentences
    - c. Analyze the surrealistic effect of Kawabata's descriptions of Yoko
6. Discussion of major issues
    - a. Present vs. past
    - b. Art (beauty) vs. life (ugliness?)
    - c. Truth (reality) vs. illusion
    - d. Love (ideal)vs. sex (real?)
7. Discussion of twentieth century themes
    - a. Alienation
    - b. Dehumanization
    - c. Need for personal action and committment
    - d. Need for individual and collective acceptance of responsibility
    - e. Nihilism and the break-down of Japanese culture
8. Analyze the conclusion of *Snow Country* in terms of the modernist's concept of salvation

G. Student evaluation # 5 : 500 - 800 word essay

H. Supplemental material

1. Feature films
    - a. *The Japanese* (Crowell Collier MacMillan, Inc.)
    - b. *Japan's Changing Face* (Crowell Collier MacMillan, Inc.)
2. Additional reading of Kawabata
    - a. *Thousand Cranes*
    - b. *The Sound of the Mountain*
3. Student reports
    - a. No plays
    - b. History of Haiku poetry
    - c. The function and training of Geisha's
    - d. The cultural importance and structure of the Japanese tea ceremony

e. Study of the Japanese game "Go"
f. Japanese art
g. Japanese music
h. Japanese flower arranging

Teaching Strategies

I. Explanation

Although a number of diversified teaching strategies are utilized in this course, strategies such as records, movies, film strips, student individual and group presentations, slides, video tapes, and/or guest lectureres the primary method of instruction employed is teacher stimulated class discussions. These discussions focus on the specific questions and objectives indicated in the preceding unit outlines. Through this maieutic approach, students are led, under purposeful but unobtrusive teacher guidance, to discover for themselves a proper critical approach to analyzing a work of literature. This method further succeeds in focusing student attention on important concepts, critical issues, and interpretative insights about which they can draw their own conclusions and test their own hypotheses through their own powers of reason and interpretative insight.

II. Sample Procedure : Unit V - Modernism and the Novel

A. Length : 12 days
B. Strategies
    1. Films
    2. Student presentations
    3. Slides
    4. Records
    5. Guest lecturer
    6. Class discussion
    7. Enrichment readings
C. Procedure
    1. Day 1 - Introduction
        a. Teacher presentation - historical overview of Japan
        b. Review of modernism
        c. Assignment of Snow Country to be read in 7 days
        d. Assignment of student reports
            (1) Each report will be oral and approximately 10 - 15 min. in length
            (2) Each report must indicate research sources
            (3) Each report may be presented in a number of creative formats : sound/slide presentations; video tape; learning stations; records; etc.
            (4) Possible report topics include: history and meaning of No Theater; history, training, and function of Geishas; history of Haiku poetry; history, function, and form of Japanese tea ceremony; rules, difficulties, and cultural implications of the game Go; Japanese art; Japanese music; Japanese flower arranging; book reports on other Kawabata novels
    2. Day 2 - View films The Japanese and Japan's Changing Face
    3. Day 3 - Complete viewing of films; student response to films; discussion of impact of westernization on Japanese culture; student reaction to

differences between Japanese and western cultures

4. Day 4 - Student presentation, "The History of Haiku Poetry"; teacher presentation on form and content of Haiku poetry; general class reading and discussion of sample Haiku poems; teacher presentation of relationship between Japanese culture and the development of Haiku poetry
5. Day 5 - Student presentation, "Japanese Music, Past and Present"; class listening to sample recordings of Japanese music (records available from Gansar Library, Millersville State College); teacher lecture on the life and writing of Yasumari Kawabata
6. Day 6 - Student presentation, "Japanese Art, Past and Present"; slide presentation on Japanese art (slides available from art department and Gansar Library, Millersville State College); teacher led class discussion of general plot structure and character relationships in *Snow Country*
7. Day 7 - Student presentation, "History and Meaning of No Theater"; teacher led class discussion on symbolism and imagery in *Snow Country*
8. Day 8 - Student presentation, "Training and Function of Geishas"; teacher led class discussion on characters and characterization in *Snow Country*
9. Day 9 - Student presentation, "History, Function, and Form of the Japanese Tea Ceremony"; guest lecturer Dr. Mary Schaeffer from Millersville State Colleee to speak on "Japanese Culture in Crisis"; student question and response
10. Day 10 Student presentation, "Rules, Difficulties, and Cultural Implications of the Game Go"; student participation in playing Go; student reaction; teacher led discussion on themes and issues in *Snow Country*
11. Day 11 Student presentation, "The Art of Japanese Flower Arranging"; continuation of discussion on themes and issues in *Snow Country*
12. Day 12 Student presentations on other novels by Kawabata; teacher review of unit on *Snow Country;* essay assignment to be due in one (1) week

III. Sample Essay

A. Evaluation

1. Each essay assigned in this course will be evaluated using the following form: The total point value to the student will be 100 points which can be translated into a letter grade according to the following formula:

100 - 90 = A
89 - 80 = B
79 - 70 = C
69 - 60 = D
59 = F

2. Achievement of Purpose: (20 points possible)
   - clearly stated in beginning
   - concept developed in introduction
   - purpose achieved
   - not stated; you lack a topic statement
   - concept should be developed somewhat before you go on to the body of your essay

	- purpose has not been achieved - other
3. Content: (20 points possible)	- interesting ideas are presented and developed clearly - ideas are stated but not fully developed - too much time devoted to plot summary - too much irrelevant material - no ideas are discussed or developed - other
4. Organization: (20 points possible)	- well organized, with an introduction, body, and conclusion - lack an introduction - lacks a conclusion which would summarize your ideas - ideas could be better organized - other
5. Expression of Ideas: (20 points possible)	- specific examples provided to support statements and ideas - some examples are provided, but more are needed to make your arguments more convincing - examples are given, but do not logically support your ideas - wording could be more clear to make your ideas more convincing - no examples provided at all - other
6. Mechanics: (20 points possible)	- wording is clear, concise, smooth - wording is awkward and confusing - unnecessary spelling errors, noted on paper - excessive grammar errors, noted on paper - cliche ridden sentence structure

POINT TOTAL: __________ GRADE: ______________________

COMMENTS:

B. Sample essay assignment : Unit IV (choose one)

1. As specifically as you are able, show, in a 500 - 800 word essay, how the writings of at least four (4) of the authors read in this unit adhere to or deviate from the view of life expressed here.

   "Accept that you live in an absurd world. And, once you have accepted this, fight against it."

   - Camus

2. In a 500-800 word essay, relate the concept of the anti-hero to as many works as possible in this unit.

MODERN GRAMMAR AND COMPOSITION
Grades 10, 11, 12

ACADEMIC - COMPREHENSIVE CURRICULUM

The linguistics approach to grammar and writing is used in this course to teach appropriate usage, correct grammar, and effective writing style. This approach should also lead the student to an increased awareness of the importance of language. The course should satisfy both the enrichment needs of those students who have a high level of proficiency in the Mechanics of English grammar and composition as well as the remedial needs of those students to whom the intricacies of grammar and the demands of composition have always been an anathema.

The suggested order of course content is designed to provide smooth transition from traditional to linguistic approaches by presenting language first as an historical and social phenomenon. Following that, students are introduced to structural and transformation linguistics, which they will put to use first in paragraphs and then in longer essays, narratives, and descriptions.

Course content has been divided into suggested units, each of which will be covered in two to four weeks, depending upon the ability of the student to grasp concepts. The built-in flexibility should permit students from tenth, eleventh, or twelfth grade to proceed at a pace commensurate with their ability.

COURSE OBJECTIVES

When the student has completed the course, he should be able to:

1. Cite significant details about the history and development of the English language.
2. Demonstrate the importance of language through an explanation of the "invention" of pidgin languages.
3. Analyze a word for form and meaning by its prefix, root, and suffix.
4. Identify structures of predication, complementation, modification, and coordination.
5. Identify parts of speech by form and by function.
6. Identify the forms of homophones.
7. Recognize and use basic sentence patterns in selected exercises.
8. Expand basic sentence patterns through transformations.
9. Demonstrate knowledge of appropriate usage in written assignments.
10. Write a coherent and unified paragraph.
11. Develop a coherent and unified composition with introduction, body, and conclusion.

COURSE OUTLINE

Unit I. Nature of language and linguistics.
    A. History and development of the English language.
    B. Language in society.
        1. Pidgin language
        2. Dialects
        3. Levels of usage
        4. Doublespeak

Unit II. Word Analysis.
    A. Changes in vocabulary.
        1. Loanwords
        2. Acronyms
        3. Clipping
        4. Blending
        5. Invented words

B. Basic components.
  1. Prefixes
  2. Roots
  3. Suffixes

Unit IV. The structure of English.

A. Basic grammatical structures.

  1. Predication
  2. Complementation
  3. Modification
  4. Coordination

B. Prepositional phrases.
C. Appositives
D. Nesting principle
E. Word order

Unit V. Parts of Speech.

A. Form classes

  1. Nouns and pronouns
  2. Verbs
  3. Adjectives
  4. Adverbs

B. Function Words.

  1. Noun Markers
  2. Verb Markers
  3. Adjective - adverb markers
  4. Prepositions
  5. Conjunctions

C. Homophones

Unit VI. Basic sentence patterns.

A. Subject - predicate verb

B. Subject - predicate verb - direct object

C. Subject - predicate verb - indirect object - direct object

D. Subject - predicate verb - direct object - objective complement

F. Subject - linking predicate verb - linking verb complement

Unit VII. Transformations of basic sentence patterns.

A. There Transformation

B. Question Transformation - Yes-No Type

C. Question Transformation - **Factual Response Type**

D. Passive Voice Transformations

Unit VIII. Verbs and Verbals

A. Regular and Irregular Verb Forms

B. Verb Forms Functioning as Predicate Verbs

1. To-V and V-S Forms and Present Tense

2. Modal Verb Markers

3. Miscellaneous Verb Markers

4. V-ED Forms and Past Tense

5. V-ING Forms and Progressive Time

6. V-EN Forms and Perfect Tenses

7. Future Time

C. Verb Forms Functioning as Subjects, Complements, and Modifiers

1. TO-V Forms and TO-V Phrases Functioning as Subjects, Complements, and Modifiers

2. V-ING Forms and V-ING Phrases Functioning as Subjects, Modifiers, and Complements.

3. V-EN Forms and V-EN Phrases Functioning as Modifiers

Unit IX. Transforming Sentences into Clauses.

A. Consumer Sentences and Source Sentences

B. Clause Markers - Subordinate Conjunctions

C. Complex Sentences with Subordinate Clauses

D. Subordinate Clauses Functioning as Modifiers, Subjects, and Complements

E. Clause Markers - Relative Pronouns

F. Complex Sentences with Relative Clauses

G. Relative Clauses Functioning as **Modifiers**, Subjects, and Complements.

H. Elliptical Clauses of Comparison

Unit X. Usage and Diction

A. Levels of Usage

1. Poetic

2. Formal
3. Informal
    a. Colloquial
    b. Trade or Professional
    c. Slang
    d. Regionalisms
4. Vulgate

B. Usage Standards (adopted from Robert C. Pooley, The English Journal, March, 1960)

1. The elimination of all baby-talk and "cute" expressions.
2. The correct uses in speech and writing of I, me, he, him, she, her, they, them. (exception, It's me.)
3. The correct uses of is, are, was, were with respect to number and tense.
4. Correct past tenses of common irregular verbs such as saw, gave, took, brought, bought, stuck
5. Correct use of past participles of the same verbs and similar verbs after auxiliaries.
6. Elimination of the double negative: Don't have no, etc.
7. Elimination of analogical forms: ain't hisn, youse, theirselves, etc.
8. Correct use of possessive pronouns: my, mine, his, hers, our, theirs
9. Mastery of the distinction between its and it's
10. Placement of have or its phonetic reduction to v between I and a past participle.
11. Elimination of them as a demonstrative pronoun.
12. Elimination of this here and that there
13. Mastery of use of a and an as articles
14. Correct use of personal pronouns in compound structures as subject and object
15. The use of we before an appositional noun when subject: us when object.
16. Correct number agreement with the phrases there is, there are, there was, there were.

17. Elimination of he don't, she don't, it don't

18. Elimination of learn for teach, leave for let

19. Elimination of pleonastic subjects: my brother he, my mother she

20. Proper agreement in number with antecedent pronouns one and anyone, everyone, each, no one. With everybody and none some tolerance of number seems acceptable now.

21. The use of who and whom as reference to persons.

22. Accurate use of said in reporting the words of a speaker in the past

23. Correction of lay down to lie down.

24. The distinction between good as an adjective and well as an adverb.

25. Elimination of can't hardly, all the farther (for as far as) and at in Where is he at?

C. "This list of twenty-five kinds of corrections to make constitutes a very specific standard of current English usage for today... Conspicuous by their absence are these items... which survive today in the less enlightened textbooks." Pooley

1. Any distinction between shall and will

2. Any reference to the split infinitive

3. Elimination of like as a conjunction

4. Objection to the phrase "different than."

5. Objection to the reason is because

6. Objection to He is one of the boys who is

7. Objection to myself as a polite substitute for I

8. Insistence upon the possessive case standing before a gerund.

REQUIRED PROJECTS AND ACTIVITIES

In this course, every student will be expected to successfully complete the following:

1. Translation of a fairy tale or humorous prose into pidgin language (based on glossary of Korean Bamboo English found in Language in Society).

2. One of the following activities investigating dialects:

a. Trace migration of one cultural group by means of place names on a detailed map of the United States.

b. Field study to investigate dialect differences within community. Use a checklist of items like frying pan, Hotcakes, creek, based on linguistic atlases by Raven McDavid or Hans Kurath.

c. Analyze fiction of Mark Twain, Marjorie Rawlings, Finley Peter Dunne, or William Faulkner to discover dialect patterns of their characters. Write a paper reporting the results.

3. Keep a word-analysis notebook. Each entry should be analyzed for prefix, suffix, and root and then two to three other words, using the same root, should be recorded to demonstrate student's grasp of the meaning.

4. Paragraphs and compositions as assigned.

SUPPLEMENTARY ACTIVITIES

Students will be expected to write at least one piece of material to be submitted to Burning Glass.

In addition, students will be encouraged to write for contests recognized by the school.

EVALUATION

A. Evaluation of students, based on teacher evaluation plus teacher-student conferences, will be determined by the following standards:

Quality of Work (60% of grade) - determined by a standard set by teacher, not by comparison with other students.

Effort (15% Of grade) - determined jointly by teacher and student.

Class participation, cooperation, attitude (15% of grade) - determined by contribution student makes to group activity.

Individual improvement (10% of grade) - determined by teacher and student jointly.

B. Teacher evaluation of the course will be made at the end of each year and, if necessary, revisions will be made. Student evaluations will also be solicited and considered. As with all courses, there will be on-going administrative evaluation.

TEXTBOOKS FOR MODERN GRAMMAR AND COMPOSITION

Grammar, Usage, and Style - Schuster

First Perspectives on Language - Doster

Language in Society - Hayden

SUPPLEMENTARY MATERIALS

Videotapes:

VT 425	Basic Sentence Patterns
VT 415	Basic Sentence Patterns: Expanding the Sentence
VT 425	Clauses Nesting in a Compound Sentence
VT 425	Controlling the Sentence: Agreement
VT 425	Controlling the Sentence: Reference
VT 425	Controlling the Sentence: Coordination and Parallelism
VT 425	Controlling the Sentence: Subordination and Modification
VT 420	English is a Personal Thing
VT 400	Exploring Language Myth
VT 425	Functions of Verb Forms
VT 808	How to Narrow a Topic
VT 808	How to Organize a Teacher-Assigned Essay Question
VT 415	Identifying Structures
VT 425	Recognizing Elliptical Clauses of Comparison
VT 425	Recognizing Parts of Speech
VT 425	Transforming Basic Sentence Patterns
VT 425	Varying Sentence Length
VT 420	What is English?
VT 401	What is Language?

Filmstrip:

FSS Speaking of Language

Books:

Joss, The Five Clocks
Kurath, Linguistic Atlas

Mystery and Detective Stories
Grades 11, 12

Comprehensive Curriculum

I. Course Description:

The Mystery and Detective Stories course is an English course for the betterment of student reading and writing skills. The reading and subsequent evaluation of short stories forms the bulk of the course work; however, the student will also read and write assignments based on text stories. The course approaches English expression through the vehicle of short stories about crime, criminals, law, and justice, so the student will also become acquainted with the classic work in this field, from the works of Poe to those of Agatha Christie.

Quizzes, group discussion, objective and essay tests, and library research will be the methods of evaluation.

II. Behavioral Objectives:

The students in the Mystery and Detective Stories course shall:

1. Define the genre of Mystery and Detective stories and pertinent sub-categories.
2. List the contribution of Edgar Allan Poe to the genre.
3. Write an essay of 250-300 words on the birth of the modern detective story from the evolving works of Edgar Allan Poe.
4. List at least three other major writers in the genre and their contribution to it.
5. Write a 250 word essay on the character of Sherlock Holmes, based on a teacher lecture and text story.
6. Write a 250-300 word essay comparing and contrasting any two fictional detectives of note in the genre.
7. Identify the major literary elements of plot, theme, and character in a given story.
8. Identify and define the following literary elements: setting, complication, conflict, suspense, paradox, evalution, irony, rising action, climax, denouement, falling action, epilogue, viewpoint, story-within-a-story, flashback, developing character, static character, flat character, round character, revelation, role reversal, symbolism, stream-of-consciousness, first person, third person, omniscient outlook, catharsis, protagnist, antagonist, major characters, and minor characters.
9. Prepare an annotated bibliography of at least five entries on a course related topic and report relevant information to class orally.
10. Discuss and debate a course-related topic along with a panel of other students, producing salient supports for the students view.
11. Create a character sketch (250-300 words) on a detective or spy to be used in a subsequent short story.

12. Outline at least three divergent plots for possible short stories, utilizing trends of thought developed in the course.

13. Write a mystery, detective, or spy story, or story of intrigue, identifying theme, plot, and major characters.

14. Define and use in sentences vocabulary words drawn from the texts.

15. Pass with a given minimum percentage (80%) a test of common student mistakes in writing.

16. Write an evaluation of the course and suggest additions, deletions, and improvements.

III. Procedures and Evaluations

Presentation of the literature in this course should adhere rather strictly to the format for directed reading strategies: an overview, a discussion of vocabulary in context prior to reading a selection, a statement of purpose, and provisions for response at a variety of levels (recall, interpretation, analysis, synthesis).

Wherever possible, provisions should be made for incorporating the critical experiences outlined in the Pennsylvania Comprehensive Reading Plan: response to literature, oral and written composing, sustained silent reading, and mastering language patterns.

Students are expected to complete all assignments consistent with their levels of ability: all assignments carry credit toward fulfillment of the requirements of the course. Evaluation and grading of written work must be consistent with English Department Guidelines as specified in the Sequential Composition Program.

IV. Instructional sequences

A. Introduction to course

1. Overview
2. Definition of genre - sub-categories
3. Life, works, contribution to genre of Poe
4. Lecture on introductory elements of literature
5. Supplementals

B. Text stories: group I

1. "The Net" - Robert M. Coates
2. "The Old Barn on the Pond" - Ursula Curtiss
3. "The Oval Portrait" - Edgar Allan Poe
4. "The Couple Next Door" - Margaret Millar
5. Comparisons and contrasts, analysis, discussion
6. Review of stories on recall, interpretive, critical, and evaluation levels
7. Vocabulary
8. Supplementals

C. Text stories: group II

1. "The Green Elephant" - Deshiell Hammett
2. "Bubble Bath #3" - Margory Allingham
3. "A Very Special Talent" - Margaret E. Brown
4. "Carrot for a Chestnut" - Dick Francis
5. Analysis
6. Review of stories on recall, interpretive, critical, and evaluation levels
7. Vocabulary
8. Supplementals

D. Text stories: group III

1. "The Reigate Puzzle" - A. Conan Doyle
2. "Aunt Minnie and the Accessory After the Fact" - Samuel Hopkins Adams
3. "D as in Detail" - Lawrence Treat
4. "The Red Silk Scarf" - Maurice Leblanc
5. Analysis
6. Review of stories on recall, interpretive, critical, and evaluation levels
7. Vocabulary
8. Supplementals

E. Text stories: group IV

1. "The Nine Mile Walk" - Harry Kemelman
2. "The President's Half Disme" - Ellery Queen
3. "The Dream" - Agatha Christie
4. "The Professor's Manuscript" - Dorothy L. Sayers
5. Analysis
6. Review of stories on recall, interpretive, critical, and evaluation levels
7. Vocabulary
8. Supplementals

F. Text stories: group V

1. "Mr. Higginbotham's Catastrophe" - Nathaniel Hawthorne
2. "The Absence of Mr. Glass" - G. K. Chesterton
3. "The Dove and the Hawk" - Anthony Gilbert
4. "The Possibility of Evil" - Shirley Jackson
5. Analysis
6. Review of stories on recall, interpretive, critical, and evaluation levels
7. Vocabulary
8. Supplementals

G. Text stories: group VI

1. "A Case for the UN" - Miriam Allen deFord
2. "Murderer's Eye" - Gerald Kersh
3. "Project Murder" - Steven Peters
4. Analysis
5. Review of stories on recall, interpretive, critical, and evaluation levels
6. Vocabulary
7. Supplementals

H. Text stories: group VII

1. "Roads of Destiny" - O. Henry
2. "Evening Primrose" - John Collier
3. "The Manuscript of Dr. Arness" - Gahan Wilson
4. "The Ancestor" - H. P. Lovecraft and August Derleth
5. "Repent, Harlequin!" Said the Ticktockman" - Harlan Ellison
6. "Something in Wood" - August Derleth
7. "The Doll-House" - James Cross
8. "Of Missing Persons" - Jack Finney
9. Analysis
10. Review of stories on recall, interpretive, critical, and evaluation levels
11. Vocabulary
12. Supplementals

I. Library Units

1. Selection of Topics
2. Teacher approval
3. Research time
4. Presentation of topics in class
5. Debates
6. Presentation of annotated bibliography

J. Independent Unit - reading

K. Generation of story

1. Discussion of:

    A. Motivation
    B. Strategies
    C. Synthesis of plot lines
    D. Development of character
    E. Statement of theme

2. Writing

3. Grammar correction

4. Student reading

L. Grammar test

M. Course Evaluation

V. Sample Lesson Plan # 1

A. Story: "The Red Silk Scarf" - Maurice LeBlanc

B. Vocabulary - define and use in sentences the following words:

idiosyncrasy
perspicuous
interrogate
cohorts
pirouette
evoke
hypothesis
adversary
formidable
coup
prudence
teeming
prodigious
consigned
tour de force
prowess
extolled
nonchalantly
poignant
vivid
futile
credulity
emit

C. Questions

1. Recall (quiz)

   A. What does Ganimard see on his morning walk, sights that are oddities to him?
   B. Give one of the amazing revelations Lupin has deduced from flimsy evidence.
   C. What lacking piece of evidence must Ganimard go to Lupin for?
   D. What trick has Lupin pulled on Ganimard?
   E. What is the final, insulting bluff that Lupin pulls on Ganimard?

2. Interpretive

   A. How does Ganimard feel about Lupin? Explain.
   B. Is Ganimard a good detective? Why?
   C. In what way (s) might Ganimard be grateful to Lupin?
   D. How does Lupin compare and contrast with other detective greats?
   E. Why doesn't Ganimard try to "take" Lupin at the end?

3. Critical

   A. Is Lupin an admirable detective? Explain.
   B. Identify the climax of this story. Complications. Denouement.
   C. What irony, if any, exists in this story?
   D. Is Ganimard given enough background in his dealings with Lupin so that it is justifiable that Lupin will not try to use his gun?

4. Evaluative

   A. What theme do you see in this story?
   B. How well does Lupin fit the role of the hero?
   C. How well does Ganimard fit the role of the dupe?
   D. Can deductions such as Lupin's be relied upon in the real world?

D. Evaluation

1. Short quiz (recall questions)
2. Analysis - discussion
3. Exercise - deductive reasonings vs. inductive reasoning
4. Composition (100-350 words) - possible topics

   A. Compare and contrast Lupin with Holmes/Poirot/Dupin/Miss Marple
   B. Explain (defend or attack) deductive reasoning
   C. Discuss the concept of the hero as it appears here and in at least 2 other stories

5. Appearance of discussed items on objective-essay quiz on collection of stories

VI. Sample Lesson Plan # 2

A. Story: "The Old Barn on the Pond" - Ursula Curtiss - introduction

B. Vocabulary - define and use the following words:

inhospitable
option
geniality
apparition
pastoral
retrospect
exuded
lugubrious
zest
incipient
staunch
indulgent
discord
dalliance
succumb
obliquely
succulent
inquisitive

C. Questions

1. Recall (quiz) and interpretive questions

    A. What did the protagonist do with his wife?
    B. Why had he done so?
    C. How was his new work proceeding?
    D. How did his wife's relatives get him to confess?
    E. How did these relatives feel toward him?
    F. Did protagonist have any regret over the murder?
    G. What one characteristic dominated protagonist's make-up?
    H. How did he perceive others?
    I. Why didn't police find the body on the first dragging of the lake?

2. Interpretive and critical

    A. What hints in the story reveal the relatives knowledge of murder?
    B. Where is the climax of this story?
    C. Identify at least three major complications leading to the story's end.
    D. Upon what part of the human body does the author so often dwell? Why?
    E. What irony exists in this story?

3. Evaluative

    A. What is the theme of this story?
    B. In what ways are we like the protagonist?

D. Analysis - discussion and review

E. Vocabulary - sentence structure - errors

F. Supplementals

G. Composition on story - related topic

H. Inclusion of story questions in objective - essay test.

VII. Methods of teaching

A. Lecture
B. Discussion
C. Panels
D. Filmstrip
E. Cassette
F. Films
G. Composition assignments
H. Short quizzes
I. Grammar tests
J. Unit tests - objective/essay
K. Other methods as generated

VIII. Materials to be utilized

Minute Mysteries ---------------------- book

Short Story: Suspense ------------------ filmstrip

The Thirty-Nine Steps ------------------ movie

Crime and Punishment (set of 20) ------- book

Short Story: Basic Concepts ----------- filmstrip

The Adventures of Sherlock Holmes ----- book

The Tales of Edgar Allan Poe ---------- book

IX. Expected Levels of Achievement

A. Standard letter grades - based on standard percentages:

1. Quizzes on stories (25 points)
2. Essay tests on story groups, definition and history of genre (100 point
3. Mid-term essay on material covered to date (100 points)
4. Vocabulary quizzes on words from stories (50 points)
5. Final essay on course material (100 points)

B. Teacher discretion in borderline cases

X. Procedures for Evaluation

A. Letter grading of following student performances:

1. Oral report presentation and annotated bibliography (A - F)
2. Compositions (A - F
3. Debate participation (A - F)
4. Short story - creative writing (A - F)

B. Passage of minimal competencies grammar test 80% REQUIRED TO PASS

C. All evaluations converted to numerical percentages, then added and averaged to determine letter grade

XI. Bibliography

Berberich, Joan D. Ed. Stones of Crime and Detection. New York. McGraw-Hill Book Company. 1974.

Doyle, Arthur Conan. The Adventures of Sherlock Holmes. New York: The New American Library. 1965.

Kelley, Leo P., Ed. Fantasy: The Literature of the Marvelous. New York: McGraw-Hill Book Company. 1974.

Ripley, Austin. Minute Mysteries. New York: Ballantine Books. 1976.

Mystery and detective stories
12/75

Aiken, J. A cluster of separate sparks
The embroidered sunset
Night fall
Albrand, M. . . .After midnight
A call from Austria
The Linden affair
Mask of Alexander
Meet me tonight
Allan, M. Cruising to danger
Allingham, M. The Allingham case-book
Amerman, L. Cape Cod casket
The sly one
Appleby, J. Barbary hoard
Armstrong, C. The gift shop
Seven seats to the moon
The unsuspected
Arthur, R. A candle in her room
Requiem for a princess
Asimov, I. A whiff of death
Atwater, M. The ski lodge mystery

Bagley, D. The freedom trap
Running blind
The Vivero letter
Ball, J. Johnny get your gun
Ballinger, W. The tooth and the nail
Barnett, G. Dark island mystery
Barzun, J. The delights of detection(SC)
Bassett, S. Within the harbor
Beaty, D. Cone of silence
Bennett, A. Buried alive
Berckman, E. The heir of Starvelings
Bernard, R. Illegal entry
Bierce, A. The complete short stories of Ambrose Bierce
Bird, D. Black opal
Black, G. The eyes around me
Bloch, R. Night-world
Blum, R. The simultaneous man
Bonham, F. Chief
Bonner, M. The dugout mystery
Brent, M. Moonraker's bride
Tregaron's daughter
Brier, H. Sky freighter
Brome, V. The ambassador and the spy
Brown, J. The pact
Buchan, J. Adventures of Richard Hannay
Mountain meadow
Buck, P. Death in the castle
Buckmaster, H. The walking trip
Burr, S. Night train to Scotland
Buxton, A. The Minerva stone
The moonlit door
Walk in the Paradise Garden

Cadell, E. Canary yellow
The corner shop
Cadell, E. The cuckoo in the spring
The fox from his lair
Mrs. Westerby changes course
Money to burn
Shadows on the water
The yellow brick road
Canning, V. Handful of silver
Carmer, C. The screaming ghost, and other stories
Carr, J. Below suspicion
In spite of thunder
Carvic, H. Picture Miss Seeton
Castex, P. The nightmare rally
Cavanna, B. Mystery at Love's Creek
Spice island mystery
Cerf, B. Famous ghost stories (SC)
Charteris, L. Prelude for war
Chesterton, G. The Father Brown omnibus
The innocence of Father Brown
Christie, A. Christie classics: The murder of Roger Ackroyd; And then there were none; The witness for the prosecution; Philomel Cottage; Three blind mice
And then there were none
At Bertram's Hotel
Crooked house
Endless night
The golden ball and other stori
Hickory, dickory, death
The Hollow
A murder is announced
Nemesis
Ordeal by innocence
Surprise endings by Hercule Poirot
Third girl
13 for luck!
Clark, E. The dagger, the fish and Casey McKee
Clifford, F. Act of mercy
The naked runner
Collins, W. The moonstone
The moonstone and The woman in white
Conway, L. Dark symmetry
Heiress apparent
The night of the party
Coombs, C. Mystery of satellite 7
Cornwell, D. Small town in Germany
Coxe, G. Mission of fear
Cozzens, J. The just and unnust
Crichton, M. Binary
Crisp, F. Golden quest

Daly, M. My favorite suspense stories
Davies, L. The artificial man

Davies, L. Give me back myself
Davis, D. Crime without murder (SC)
Davis, E. There was an old woman
Davis, L. Hearts in trim
Dean, A. The dower chest
Delving, M. A shadow of himself
Denny, N. Secret motorcar
Dickinson, P. Heartease
Dolbier, M. Benjy Boone
Dorian, E. No moon on Graveyard Head
Douglas, J. Secret of the undersea bell
Doyle, Sir A. Adventures and memoirs of Sherlock Holmes
Doyle, A. Exploits of Sherlock Holmes
Doyle, Sir Arthur. Famous tales of Sherlock Holmes
Hound of the Baskervilles
Treasury of Sherlock Holmes
Dulles, A. Great spy stories from fiction (SC)
Du Maurier, D. Don't look now
The flight of the falcon
The house on the strand
Jamaica Inn
The scapegoat
Duncombe, F. Ghost at Garnet Lodge
Dunlop, A. Holly hotel
On Lennox Moor
Durrell, L. White eagles over Serbia
Eby, L. Star-crossed stallion
Eden, D. Waiting for Willa
Winterwood
Elgin, M. Highland masquerade
A man from the mist
Eliot, A. Shadows waiting
Ellis, M. No man for murder
Eyre, K. The lute and the glove
Monks court

Falkner, J. Moonfleet
Fleming, I. Diamonds are forever
Folsom, F. The Hidden Ruin
Fowles, J. The collector
Frank, P. Forbidden area
Frazier, N. By-line Dennie
Fuller, R. The second curtain
Furman, A. Teen-age ghost stories (SC)

Gallico, P. The hand of Mary Constable
The zoo gang
Gardner, E. Case of the daring decoy
Case of the waylaid wolf
Garth, D. Three roads to a star
Gaskin, C. Edge of glass
A falcon for a queen
Gayle, N. The sentry-box murder
Gerson, N. Double vision
Gilbert, Kenneth. Smoke over Skygak
Gilman, D. The unexpected
Godden, J. Mrs. Starr lives alone
Godden, R. Greengage summer
Gordon, E. The chaperone
Gordons, The. Night before the wedding
Greene, G. A burnt-out case
The power and the glory
Guthrie, A. Wild pitch

Haig-Brown, R. Starbuck valley winter
Haining, P. The ghouls (SC)
Hall, A. The Warsaw document
Hammett, D. The novels of Dashiell Hammett
Hammond-Innes, R. Air bridge
Cruise of danger
The doomed oasis
Island of peril
The land God gave to Cain
The wreck of the Mary Deare
Hark, A. Market house mystery
Haycraft, H. Boys' book of great detective stories (SC)
Ten great mysteries (SC)
Hayes, J. Desperate hours
Hazelton, E. The jade eagle
Hebden, M. The errant knights
Mask of violence
Heyer, G. Duplicate death
The quiet gentleman
Hildick, E. The secret spenders
Hillerman, T. The fly on the wall
Hitchcock, A. Alfred Hitchcock presents: stories to stay awake by (SC)
Alfred Hitchcock presents my favorites in suspense (SC)
Alfred Hitchcock presents: Stories that scared even me (SC)
Alfred Hitchcock's haunted houseful (SC)
Hodge, J. Here comes a candle
Marry in haste
Maulever Hall
Savannah purchase
Watch the wall, my darling
Holt, V. Bride of Pendorric
The king of the castle
Menfreya in the morning
Mistress of Mellyn
The secret woman
The shivering sands
Hoppenstedt, E. Secret of Stygian River
Holt, V. Kirkland Revels
The legend of the seventh virgin
Household, G. Dance of the dwarfs
A rough shoot
Spanish cave
Watcher in the shadows
Hubbard, P. The whisper in the glen
Hubin, A. Best detective stories of the year 1971 (SC)

Hughes, D. Davidian report
Hunter, M. The 13th member
Hutchinson, R. March of the ninth

Irving, W. The legend of Sleepy Hollow

Jackson, S. Haunting of Hill House
We have always lived in the castle
Jacobs, E. The secret spring
Jarvis, F. Murder at the Met
Jenkins, G. A cleft of stars
The river of diamonds
Jewett, E. Cobblers' Knob
The hidden treasure of Glaston
Johnston, V. The face in the shadows

Kahn, J. Some things dark and dangerous (SC)
Some things fierce and fatal (SC)
Kemelman, H. Friday the rabbi slept late
Saturday the rabbi went hungry
Keyes, F. The royal box
Kirk, L. The embassy madonna
Kirk, R. Old house of fear
Kjelgaard, J. Nose for trouble
Knox, B. Seafire
Kuniczak, W. The Sempinski affair
Kyle, D. A cage of ice
Kyle, E. Mirror dance

Langdale, H. Lance of mystery hollow
Lee, E. Wingarden
Le Guin, U. The tombs of Atuan
Lenz, S. The lightship
Leonard, F. Box 100
Leslie, A. The windfall
Letton, J. Don't cry, little sister
Levy, B. Missing matisse
Lines, K. The house of the nightmare
Llwewllyn, L. The witch of Merthyn
Lockridge, F. Catch as catch can
Lockridge, R. The distant clue
Lockridge, F. The long skeleton
Lockridge R. Death in a sunny place
Lofts, N. Out of the dark
Lyall, G. Midnight plus one
Lymington, J. The nowhere place

Macdonald, P. The rasp
Machintosh, E. Three by Tey
MacInnes, H. Decision at Delphi
Message from Malaga
North from Rome
Pray for a brave heart

Mackintosh, E. Daughter of time
A shilling for candles
The singing sands
MacLean, A. Bear island
The golden rendezvous
Ice station zebra
When eight bells toll
Macomber, D. Return to Octavia
McMahon, T. Jink
Mallette, G. Inside out
Manning, A. Come and go
Green hazard
Marsh, N. Dead water
Marshall, B. White rabbit
Martin, B. Red treasure
Martin, S. The third statue
Twelve girls in the garden
Maysbury, A. Walk in the Paradise Garden
Mays, V. Dead reckoning
Meigs, C. Wild geese flying
Merrill, P. Slender thread
Mertz, B. Ammie, come home
Michaels, B. The crying child
Mertz, B. The dark on the other side
Millhiser, M. Michael's wife
Milne, A. Red house mystery
Moore, D. All done by kindness
Murray, M. Right honorable corpse

Nathan, R. Stonecliff
Neill, R. Hangman's cliff
Nicole, C. Operation Neptune
North, J. The light maze
Norton, A. At sword's points

Ogilvie, E. Bellwood
Weep and know why
O'Malley, M. The dangerous islands
The Portuguese escape

Packer, J. Moon by night
Pallas, N. The locked safe mystery
Patchett, M. Dangerous assignment
Pease, H. Dark adventure
Thunderbolt house
Pei, M. Tales of the natural and supernatural
Peters, E. Camelot caper
The dead sea cipher
The jackal's head
The seventh sinner
Peters, Ellis The house of green turf
Mourning raga
Platnick, K. Great mysteries of history
Poole, J. The visitor
Poyer, J. The Balkan assignment

Queen, E. Ellery Queen's minimysteries; 70 short stories of crime and detection (SC)

- Poe, E. The best known works of Edgar Allan Poe; the best of the famous tales and poems
  - Edgar Allan Poe
  - The purloined letter and The murders in the Rue Morgue
  - Tales of Edgar Allan Poe
- Price, W. Volcano adventure
- Prud'hommeaux, R. Sunken forest

- Queen, E. Adventure omnibus
  - Calamity town
  - The glass village
  - Inspector Queen's own case: November song
  - The king is dead
  - Rogues' gallery; the great criminals of modern fiction (SC)

- Radcliffe, A. The mysteries of Udolpho
- Richardson, M. A candle in the wind
- Rinehart, M. Haunted lady
  - Mary Roberts Rinehart's crime book
  - Mary Roberts Rinehart's mystery book
  - The yellow room
- Rivett, E. Shroud of darkness
- Robertson, K. Ice to India
  - Missing brother
  - Phantom rider
- Robison, G. Dark lady
- Ross, R. Falls the shadow
- Rosten L. A most private intrigue
- Rugh, B. Crystal Mountain
- Rutherford, D. Clear the fast lane

- Sandrus, M. Famous mysteries (SC)
- The Saturday Evening Post (periodical) Danger; great stories of mystery and suspense (SC)
- Savery, C. Enemy brothers
- Sayers, D. Have his carcase
  - The nine tailors
- Schmidt, S. The hurricane mystery
- Scott, J. The other half of the orange
  - The will and the way
- Serling, R. The season to be wary
- Shelley, M. Frankenstein; or, the modern Prometheus
- Shute, N. Trustee from the toolroom
- Sperry, A. Lost lagoon
- Stein, S. The magician
- Stevenson, R. The strange case of Dr. Jekyll and Mr. Hyde and other stories
  - Strange case of Dr. Jekyll and Mr. Hyde
- Stewart, M. Airs above the ground
  - The Gabriel hounds
  - The ivy tree
  - The moon-spinners
  - My brother Michael
  - Nine coaches waiting
  - This rough magic
- Sutton, M. Gail Gardner wins her cap
- Sykes, J. Trouble creek

- Tattersall, J. Lady Ingram's room
- Thane, E. Tryst
- Thum, M. Mystery at Crane's Landing
- Torday, U. The knock at midnight
- Trease, G. Silken secret
- Turngren, A. Mystery walks the campus

- Uhnak, D. The witness
- Urmston, M. Plain clothes Patricia

- Wagenknecht, E. Fireside book of ghost stories (SC)
- Walden, A. Shadow on devil's peak
  - A spy case built for two
  - To catch a spy
- Watson, M. Heir to Polventon
- West, R. The birds fall down
- Wheeler, T. Lost threshold
- White, J. Nightclimber
- White, N. The spare room
- Whitney, P. Black amber
  - Columbella
  - Hunter's green
  - Listen for the whisperer
  - Lost island
  - The quicksilver pool
  - Sea Jade
  - Secret of the emerald star
  - Seven tears for Apollo
  - Silverhill
  - Snowfire
  - The trembling hills
  - Window on the square
  - The winter people
- Wibberley, L. Flight of the peacock
- Widdemer, M. The red castle women
- Williams, B. Mystery and the detective (SC)
- Williams, E. The borders of barbarism
  - Dragoman Pass
- Willock, R. The street of small steps
- Wood, W. The house in the sea
- Wren, P. Beau Geste
- Wylie, P. The spy who spoke porpoise

- Zelansy, R. Jack of shadows

SC - Story collection book found at end of fiction books

PHILOSOPHY

Mythic Man is a team-taught full-year course which meets for two periods a day. This interdisciplinary course is designed to explore the truth about ourselves and our world in terms of the major problem and experience that this generation encounters and the cultural heritage from which it has emerged. The approach is human because otherwise it will have no interest for youth, and it is historical because the meaning of the world and its future are rooted in the past. We understand what we are by tracing the course of our development.

PLANNED COURSE/COMPETENCY SEQUENCE

General Objectives

1. To encourage a search for personal values through the study of creative thinkers in literature, art, science, etc.
2. To provide an opportunity for students to develop a concept of the fully functioning individual.
3. To encourage the development of an historical perspective in viewing the changing role of the individual in society.
4. To help students develop a problem-solving approach to learning.
5. To develop creative potential of students by encouraging direct involvement in the arts.
6. To enable the student to trace the development of his American heritage.
7. To encourage the student to develop a world view through knowledge and understanding of cultures other than his own.

BASIC SKILLS WHICH PERMEATE THE COURSE

When The Student Has Completed The Course, He Should Be Able To:

1. Demonstrate his understanding of the literal meaning of a piece of of writing by answering with 90% accuracy questions concerning the material
2. Identify and illustrate the tone and point of view of a given piece of writing through discussion and/or essay.
3. Demonstrate his ability to analyze a literary character, identifying specific traits (aggressiveness, empathy, etc.).
4. Relate a piece of literature to the context of his own lifestyle, demonstrated through discussion and/or creative expression.
5. Write an expository paragraph, analytical theme, and a brief research paper, using effective diction, logical organization, and proper grammatical structure.
6. Distinguish between statements of fact and statements of opinion.
7. Demonstrate the ability to recognize recurring patterns in the history of man.
8. Analyze a basic cause - and - effect relationship in a given historical context.
9. Identify cultural developments which indicate human interdependence.

CONTENT

Textbooks

Borland, Hal. *When the Legends Die*.

Brown, Douglas C., ed. *The Enduring Legacy: Biblical Dimensions in Modern Literature*.

Dore, Anita Wilkes. *The Emerging Woman*.

Lee, Hope Arnott. *Wish and Nightmare*.

Rothenberg, Jerome, and George Quasha, eds. *America a Prophecy: A New Reading of American Poetry from Pre-Columbian Times to the Present*.

Simon, Myron, ed. *Ethnic Writers in America*.

Taube, Eva. *Alienated Man: Literature of Estrangement, Dissent and Revolt*.

Weitzman, David, and Richard E. Gross. *The Human Experience*.

UNIT I: Emergence Of Man As A Physical and Cultural Phenomenon

- A. Human origins
  - 1. Historical evidence
    - a. Artifacts
    - b. Music
    - c. Written materials
    - d. Architecture
    - e. Oral tradition
    - f. Art
  - 2. Historical inquiry
    - a. Collecting and organizing data
    - b. Formulating an hypothesis
    - c. Developing new ideas from the data
  - 3. Oral traditions
    - a. Formation of myths
    - b. Creation myths
    - c. *Popul Vuh*
    - d. Archetypes
- B. Native Americans
  - 1. The chosen people
  - 2. Early, Middle, and Late Woodcutters in Pennsylvania
  - 3. Technology
    - a. Tools
    - b. Pottery
    - c. Food gathering
  - 4. Cultural history
    - a. Physical development
    - b. Cultural development
    - c. Pictograms and petroglyphs
- C. From angel to ape
  - 1. Gods who make people
    - a. Nothingness before creation
    - b. The God of creation
    - c. "Genesis"
    - d. Johnson's "The Creation"
    - e. Adam myths
    - f. Representative art
  - 2. Man's search for evidence
    - a. Evidence from fossils

b. Jeffers' "The Great Explosion"

3. The voyage of the Beagle

a. The proposed mission

b. Darwin's findings

c. Filmstrip: "Adaptation and Evolution"

4. Origin of species: natural selection

a. Explanation

b. Examples

5. The descent of man

a. The question of human origins

b. Man's animal ancestors

c. Resemblance to simians

d. The birthplace and antiquity of man

e. *Inherit the Wind*

D. From man-apes to early man

1. A mystery in limestone

a. Ice Age history of migrations

b. Paleologic animal populations

c. Geological time periods of the earth's history

d. "Taung's Baby"

2. Peking man

a. The roles of geologists, anthropologists, archeologists, and natural scientists

b. The excavation at Chou Kou T'ien

c. Significance of stone implements

d. The morphological development of the human skull

3. The Proconsul fossil

a. Leakey's technique

b. Site of discovery

c. Two giant teeth

d. "Nature", *National Geographic* (September, 1960)

e. Archeological sites in Central Pennsylvania

4. The mammoth hunters

a. Mammoth remains

b. Techniques of excavation

c. Associated artifacts

d. Methods of dating

5. Major sites of archeological discoveries in America

E. From sound to symbol
  1. Man starts talking
    a. Human and animal communication
    b. Evidence from fossils
    c. Speech and intelligence
    d. Six theories of the origin of speech
  2. Painted pebbles and cave pictures
    a. Prehistoric cave painting
    b. Painted pebbles
  3. Communication symbols
    a. Objects as symbols
    b. Messenger sticks
    c. Pictographs
    d. Sacred symbols
  4. Oral tradition
    a. Language of Native Americans
    b. Kiowa Chronicle

F. Voices in stone
  1. Embryo writing
    a. Pictographs
    b. Ideographs
    c. Phonetic writing
  2. Egyptian hieroglyphs
    a. Phonograms
    b. Demotic script
    c. Champollion's discovery
  3. Chinese writing
    a. The Yellow River dragon and Fu-hsi
    b. Shang writing
    c. A living language
  4. History of the alphabet
    a. Ugarit and Byblos
    b. Story of the English alphabet

UNIT II: Man In Culture And Society
  A. Language in society
    1. Non-verbal language
      a. Pictographs
      b. Contemporary symbols

2. A world of words
    - a. Derivation of English: loan words, blending, acronyms
    - b. Dictionary investigations
    - c. Regional dialects

3. The social function of language
    - a. Pidgin language
    - b. Superstition and language
    - c. Euphemisms
    - d. Language and the family
    - e. Labels, stereotypes, and prejudices
    - f. Metalinguistics: Newspeak, Doublespeak
    - g. Psycholinguistics: glossalia, normal language development, aphasia

B. The need for social order

1. The development of social contract theories
    - a. Concept of man existing plurally, in society, and of man having a reasoned role as a social animal.
    - b. Underlying philosophy of social contract theories
        - (1) Man as ignoble and in need of external controls
        - (2) Man as noble and capable of controlling himself in this world
        - (3) Man's behavior being regulated by a legitimate authority

2. The formation of governments
    - a. Conflicting views of the organized state
    - b. Investigation and analysis
        - (1) Democracy
        - (2) Communism
        - (3) Socialism
        - (4) Dictatorship
        - (5) Utopian experiments
        - (6) Others

3. The individual and the state
    - a. Rights of the individual: a comparative study
    - b. Curtailment of rights "for the good of all"
    - c. Civil disobedience

4. Justice
    - a. The role of the individual in making the law
    - b. Rights of the accused
    - c. Court systems around the world

        d. Penal systems around the world

    5. Synthesis of world views: man's search for meaning in and through society
        a. Visions of fulfillment
        b. Violence and society
        c. Man's attempts to renew society
    6. Leisure
        a. Use of "non-working" hours
        b. Investigation: does the use of leisure time reflect the nature of society?

C. Cities through time
    1. From caves to villages
        a. Motivation
        b. Architecture
        c. Structure of society
    2. The urban revolution
        a. Origin of cities
        b. Architecture
        c. Structure of society
    3. The American city
        a. Architecture
        b. Structure of society
        c. Problems of cities
        d. Lancaster, Pennsylvania
    4. Cities of the future
        a. Blueprint for a model city
        b. Cities around the world: a comparative view

D. Mediating associations
    1. Clubs and fraternal organizations
    2. Voluntary service

E. The world of the family
    1. The origins of society
        a. The human animal
        b. Jane Goodall's study of primates
        c. A Kung Bushman family
    2. Kinship patterns
        a. Geneology
        b. Matrilineal society
        c. Patrilineal society

        - d. Bilateral society
    - 3. Marriage
        - a. Choosing a partner
        - b. Parents and children
    - 4. New "families" for new worlds
        - a. Kibbutzim
        - b. Professional parents
        - c. Communal living
        - d. The "streamlined family"

UNIT III: Inquiry Into The Nature Of The Self

- A. Rites of passage
    - 1. Ritual and stories relating to rites of passage
        - a. Definition and examples of cultural rituals
        - b. Self-affirmation: *Invisible Man* and *When the Legends Die*
    - 2. Freedom as a matter of choosing responsibilities
        - a. S/Sl 137: "Who Am I? Where Did I Come From? Where Am I Going?
        - b. Man the carer
- B. Sex roles; minorities
    - 1. Indians
        - a. Problems with broken treaties
        - b. "Americanization"
        - c. *When the Legends Die*
    - 2. Women
        - a. Early history of women's liberation
        - b. Women's liberation today
        - c. Women and the arts
    - 3. Men
        - a. Man's traditional role
        - b. Men's liberation
    - 4. Blacks
        - a. Effects of slavery, reconstruction, and urbanization on black identity
        - b. New black identity
    - 5. Jews
        - a. Effects of persecution in the past on Jewish identity
        - b. The coming of age of the Jewish writer
    - 6. Greeks

        a. The Orthodox Church transplanted
        b. Greeks living in two worlds
- C. The sole self
    - 1. Comprehension and modifications of self-identity
        - a. Alienation
        - b. Depersonalization
    - 2. The role of values in man's life and times
        - a. The character of innate human nature
        - b. The temporal focus of human life
        - c. The relation of man to nature and man to God
        - d. The modality of human relations
- D. The future
    - 1. Myths of the "end"
    - 2. What do I want?

Expected Levels Of Achievement

By the time the student has completed Unit I, he/she should be able to:

1. Define and illustrate the difference between prehistoric and historic times and the sources of information available from each period.
2. Describe the three basic steps in social science research: (1) collecting and organizing data, (2) formulating hypotheses and temporary assumptions, (3) developing new ideas about people past and present from the data and hypotheses.
3. Compare the creation myths of historical people and of contemporary people and list the values inherent in them.
4. Write a creation myth.
5. Explicate literature and art works through content and form.
6. Conceptualize the conflict in the minds of learned and religious people when secular scientific explanations for creation began to confront sacred religious beliefs.
7. Analyze Darwin's method of investigation, collection of samples, classification, and hypothesis formulation, applying this method to similar problems.
8. Illustrate the basic principles of natural selection by pointing out specific examples in plants, animals, and man.
9. Conduct a simple test of Darwin's hypothesis on the origins of man by analyzing and comparing human and anthropoid skeletal structures.
10. Define the roles of geologists, anthropologists, archeologists, and natural scientists cooperating to explore the world or early man.
11. Explain how the material culture of even the earliest and most primitive hominids may be used to reconstruct a hypothetical life style.
12. Describe the procedures used by Dart and the Leakeys to search for ancient human remains.
13. Trace the history of archeological activity in the Americas and discuss the influence of the finds on the dating of human activities.
14. Describe the technology and cultural history of the Native Americans in Pennsylvania.
15. Illustrate by specific investigations a curiosity about the human past.
16. Discuss the significance of language in relation to human activities.
17. Analyze the hypotheses on the origins of human speech and apply Montagu's approach to developing a personal theory on these origins.
18. Describe and compare various kinds of early marking devices and explain their probable functions.

19. Describe the transition from pictographic and embryo-writing to phonetic writing and discuss the significance of this development in the history of languages.

20. Analyze the steps taken by Champollion to decipher the hieroglyphs.

21. Apply Champollion's procedure of "plugging in" known words and characters, making temporary assumptions about others based on position, and, finally, discover the pattern of combining characters and translating new words.

Expected Levels of Achievement

By the time the student has completed Unit II, he/she should be able to:

1. Explain the process of borrowing and adapting which causes languages to change and to grow, particularly in the United States.
2. Use the dictionary not only to discover new words and their meanings, but as an etymological tool to find the origins of words.
3. Demonstrate the various ways new words enter a language and give specific examples.
4. Use maps to explain the movements of people, words, and languages, and to understand the relationship between geographic proximity and linguistic similarities.
5. Extrapolate the data provided to explain the movement of European languages into the New World.
6. Discuss with surety the nationality of immediate and distant ancestors and other information which might be revealed in a name.
7. Demonstrate an awareness of the impact of a world-wide communications media by being able to project its effects on people in various cultures.
8. Draw up a comparative vocabulary list of three representative dialects using investigative literature and field work.
9. Give five examples of the social function of language explaining their relationships to the culture in which we live.
10. List three examples of underlying philosophies dealing with the need for social order.
11. Define the purpose, function, and authority of government.
12. Compare the growth, development, and organization of governments around the world at various intervals in time. He/she will do this by conducting an in-depth investigation with a team of students, using a prescribed set of criteria.
13. Demonstrate through a simulation game or other activity the need for law.
14. Compare the relationship between justice and law (constitutional guarantees, modifications of justice, inequities in justice) by listing six examples and explaining the relationship between them.
15. Write an essay pointing out some of the ways that man, in and through society, searches for resolution and personal happiness. The essay must include the following channels that man uses in the pursuit of happiness: power, spiritual life, contemplative life, leisure, and the accumulation of material wealth.
16. Explain how law can reinforce its authority and maintain its acceptance and respect in America.

17. Describe the relationship between people's dwellings and the environment in which they live.

18. Offer specific examples from the readings and from personal observations and experiences of the relationship between dwellings and structures and the culture, values, economy, and family patterns of those who built them.

19. Identify some common problems of cities by investigations in periodicals from 1970 to the present.

20. Realize that the problems of cities today are not unique, that they can be predicted, and that therefore they need not occur over and over again.

21. Compare life in the city before and after the Industrial Revolution.

22. Compare American, English, and European cities for similarities and differences in origins, impetus for growth, patterns of development, and current conditions.

23. Investigate and internalize the multi-ethnic origins of American cities and American society.

24. Investigate the adventure and insecurity that comes with being an immigrant to a new world.

25. Compare, contrast, and evaluate two proposed alternatives to cities as they exist, and judge the workability of each on the basis of personal experience and understanding of urban problems.

26. Define and use basic kinship terms with an understanding of their various meanings in many cultures.

27. Recognize that the family, like any other elements of a culture, is changeable and adaptive to varying economic and social needs.

28. Read a standard kinship chart and construct similar charts showing the relationship among members of their own families.

29. Gain experience in observing, describing, and comparing families and groups with varying kinship patterns.

30. Be able to point out families as social units shaped by basic human psychological, security, social, ego, and self-fulfiliment needs.

31. Learn ways of observing, recording, and describing the relationships and activities of family life.

32. Be able to differentiate between matrilineal, patrilineal, and bilateral family organization and understand the interrelationships between members in each.

33. Compare the social and economic forces that shape cultural institutions such as marriage, and the formalized or ritualized relationships between the sexes cross-culturally.

34. Offer to the class personal concepts of family and family life for comparison and discussion.

Expected Levels Of Achievement

As a result of Unit III, the student should be able to:

1. Explain the role of adolescence in man's attempt to define himself. Define rites of passage from childhood to adulthood and from individualism to membership of society.
2. Relate from selected pieces of literature direct experiences of passage from one phase of emotional and spiritual development to another.
3. Demonstrate the valuable uses of ritual in secular and non-secular life.
4. Define freedom in terms of choosing responsibilities.
5. Verbalize intelligently the various types of freedom, i.e. physical, familial, political, religious, individual, and natural, and the ramifications on others of each.
6. Objectify from literature concrete examples of man's caring instinct in every society.
7. Identify in contemporary society and in selected literature and art, parallels of alienation.
8. Discuss from personal experience and textual materials the types of depersonalization the common individual is exposed to during his lifetime.
9. Identify religious law as one of the means of governing and regulating the relationship among individuals in societies.
10. Discuss value - instilling devices and institutions in contemporary western society.
11. Define the problems of the American Indian in modern society, illustrating the conflict between his traditional value system and the modern American system.
12. List the historical record of the broken land treaties and reservation allocations between the U.S. government and the American Indians.
13. Compare the value system of the American Indian objectified in When the Legends Die with that of the individual students.
14. Trace the political, social, and personal achievements of women in the United States from colonial times to the present.
15. Compare man's traditional accepted role in the past with his liberated present-day role in the family.
16. Understand and explain the problems of identity minority cultures experience in America.
17. Define the melting-pot concept, pluralism, and individualism and relate these to the conditions of the minorities and immigrants.

18. Recognize and define sources of tension encountered by immigrants and explain how they do or do not adapt.

19. Explain the traditional Puritan value system of early America and its impact on American culture.

20. Trace the transition of religious values from Puritan ethic through Jesus freaks.

21. Objectify changing American values through history with a sound/slide show of art representing the various transitions.

Evaluation of Student Achievement

A grade will be determined in conference by the team teachers with some input from the student. The following percentages will comprise the quarterly grade: class participation, 20%; homework, 20%; individual projects and presentations, 25%; quizzes and tests, 35%.

SCOPE

The scope of the course has been introduced in the Philosophy section, objectified in the Definition section, and executed in the Teaching Strategies section.

SEQUENCE

The Mythic America course begins by presenting the student with evolutionary theory and anthropological evidence of man as recognizably human. In studying man as a biological entity, the student can answer some of the questions he has about himself in the physical world. At the same time he will study creation myths of representative cultures so that he can understand his development in a spiritual world. This beginning allows the student to establish a foundation of integrated material that is impersonal and yet pertinent to the study of the most rudimentary human traits.

The search for man as human leads naturally into the emergence of a society of human beings. In the second unit of study, examinations of language, social contract theories, family relationships, and cities are presented cross-culturally with increasing emphasis on the individual student's place in society.

The final unit leads the student to introspection and self-awareness. By this time he should feel comfortable enough with the class and teachers not to feel threatened or embarrassed as he concentrates upon himself. The investigation and discussion of value systems and attitude development will culminate with the student's awareness of the interconnectedness of all human achievements throughout history and the alternatives he faces in his future.

FORMAT

Topics

Topics to be treated may be found in the course outline under the Content section and in the daily plans under Teaching Strategies. Additionally, there will be a thread of mythic elements weaving through the course. Myth is understood here to be stories, tales, narratives celebrated by a community usually in ritual or quasi-ritual context in such a way as to provide the bond that makes the community a community. Myths treated in the course include: the chosen people, the New Eden, melting pot image, American Dream, frontier image, the quest, the covenant.

Sample Procedures

This course allows for the following aspects:

1. Team teaching
2. Formal lecture and student response
3. Resource personnel as guest speakers and consultants
4. Student presentations
5. Varied media presentations
6. Role-playing
7. Visitation and mobile inquiry
8. Creative activity by both students and instructors
9. Large-group, small-group, and individualized activity
10. Teacher-student conferences on projects, grades, etc.
11. Periodic summation and evaluation

MYTHIC AMERICA

UNIT ONE: SELECTIVE PRINT BIBLIOGRAPHY

Selected Bibliography

Parts I, II, IV, V:

150.9	Mann. Learning to be.
156	Atkenson. Contemporary psychology.
157	Hunt. The thinking animal.
157	Ray. Importance of feeling inferior.
158	Buhler. Psychology for contemporary living.
158	Buhler. Way to fulfillment.
158	Rogers. Encounter groups.
301	_______, On being Human, Schuman, 1951 (film)
301.15	Urick. Alienation.
301.2	Beals. Culture in process
301.2	Honigmann. Understanding culture.
301.2	Leanis. Culture and environment.
301.2	McLuhan. Culture is our business.
301.2	Slater. The pursuit of loneliness.
301.29	Hacker. End of the American Culture
301.29	White. Impact! Asian views of the west.
301.43	Adelman. Generations.
309.173	Pettitt. Prisoners of culture.
327.73	Kim. Patterns of competitive coexistence.
378	Montague. Ignorance of Certainty.
400	Pei. All about Language.
400	Davidson. Is That Mother In the Bottle
400	Laird, Helene and Charlton. The Tree of Language.
410	Kurath, Hans. Handbook of the Linguistic Geography of England.
410	Sparke, William. The Making of Linguistics.
523.1	__________, The Invisible Pyramid.
571	Carrington. A million years of man.
572	Benedict. Patterns of culture.
572	Boas. Race, language and culture.
572	Chapple. Culture and the biological man.

Parts I, II, IV, V: (Cont.)

572	Cotlow. Twilight of the primitive.
572	Hammond. Cultural and social anthropology.
572	Hays. From Ape to Angel.
572	Rapport. Anthropology.
572	__________, Man: His First Million Years
572	Howell, Francis. Early Man
572.3	Lowell, Robert. Anthropology
572.4	Mitchel, Harold. Anthropologic Inquiries.
573	__________, Man's Evolution: An Introduction to Physical Anthropology
573.3	Simak. Prehistoric Man.
573.2	Pfeiffer. Emergence of Man.
573.2	__________, The Human Revolution.
575	Leakey, L.S.B. and Venne, Morris Goodall. Unveiling Man's Origins.
575	__________, The Immense Journey
575	Eisely, Loren. Darwin's Century
575	________, African Ecology and Human Evolution.

Part III-A, Indians:

299.7	Burland. North American Indian Mythology.
301.45	Deloria, Vine. Indians of North America.
323.1	Harry Brewton. Indians of North America.
323.1	Williams. Trail of Tears: American Indians Driven from Their Lands.
325.78	Brown, Francis J. Indians of North America.
398.2	Jacobs, Joseph. Indian Folk and Fairy Tales
571	Silverberg. The Mound Builders.
572	Boas, Franz. Indians of North America.
572	Benedict, Ruth. Indians of North America.
921	Nowell, Charles, Ford, Cellenan. Indians of North America.
970.1	Collier. American Indian Ceremonial Dances.
970.1	Deloria. Custer Died for Your Sins; An Indian Manifesto.
970.1	Farb. Man's Rise to Civilization as Shown by the Indians of North America.
970.1	Marriott. American Epic; the Story of the American Indian.

Part III-A, Indians continued:

970.1	David, Jay. The American Indian: The First Victim.
970.1	Underhill, Ted. Man's America; A History of Indians in the United States.
970.1	Debo. A History of the Indians of the United States.
970.1	Curtis. In a Sacred Manner We Live; Photographs of the North American Indian.
970.1	American Heritage (Periodical). Indians of North America.
970.1	Collier, John. Indians of North America.
970.1	Baity, Elizabeth. Indians.
970.1	Brophy, William and Aberle, Sophie. America's Unfinished Business.
970.1	Donehou, G. P. The Indians of North America.
970.1	Jakes, John. Indians of North America.
970.1	Huntington, Ellsworth. Indians of North America.
970.1	LaFarge, Oliver. Indians of North America.
970.1	Loh, Jules. Indians of North America.
970.1	McLuhan, T. C. Indians of North America.
970.1	Marriott, Alice. Indians of North America.
970.1	McSpadden, Joseph. Indian Heroes.
970.1	Stirling, Matthew. Indians of the Americas.
970.1	Sipe, C. H. Indian Chiefs of North America.
970.1	Stoutenburgh, John. Indians-Dictionaries.
970.1	Wax, Murray. Indian American Unity.
970.1	Tunis, Edwin. Indians.
970.3	Cochise. The First Hundred Years of Nino Cochise.
970.3	Loh. Lords of the Earth: A History of the Navajo Indians.
970.5	Josephy. Red Power; The American Indians' Fight.
970.5	Levitan. Big Brother's Indian Programs, with Reservations.
970.5	Washburn. Red Man's Land/White Man's Law.
970.6	Seton. American Indian Arts; A Way of Life.
973.8	Bonham. The Battle of Wounded Knee; The Ghost Dance Uprising.
921	Ford. Smoke from Their Fires; The Life of a Kwakiutl Chief.

Part III-B, Women:

301.412	Garnick. Woman in Sexist Society; Studies in Power and Powerlessness.
301.412	Harris. A Single Standard.
301.412	Janeway. Man's World, Women's Place: A Study in Social Mythology.

Part III-B, Women: (Cont.)

301.412	Mitchell. Women's Estate.
301.412	Reische. Women and Society.
301.412	Schneir. Feminism: The Essential Historical Writings.
301.412	Smith. Daughters of the Promised Land; Women in American History.
301.412	Thompson. Voices of the New Feminism.
301.412	Cooke. New Women: Motive Anthology on Women's Liberation.
301.45	Carson. Silent Voices: The Southern Negro Woman Today.
324	Coolidge. Women's Rights.
917.3	Frost. The Americans (Women).
920/B	Boynick. Women Who Led the Way: Eight Pioneers for Equal Rights.
921/C	Chisholm. Unbought and Unbossed.

Part III-C, Blacks:

155.82	Grier. Black Rage.
297	Lincoln. Black Muslins in the United States.
301.2	Butcher. Negro in American Culture.
301.45	Baldwin. Nobody Knows My Name.
301.45	Bennett. Negro Mood.
301.45	Bowen. Struggle Within.
301.45	Braithwaite. Reluctant Neighbors.
301.45	Brown. Die Nigger Die.
301.45	Carmichael. Black Power.
301.45	Cruse. Crisis of the Negro Intellectual.
301.45	Gregory. The Shadow that Scares Me.
301.45	Griffin. Black Like Me.
301.45	Guy. Children of Longing.
301.45	Halsell. Soul Sister.
301.45	Billingsley. Black Families in White America.
301.45	Brink. Black and White.
301.45	Clark. Dark Ghetto.
301.45	Cleaver. Soul on Ice.
301.45	Ginzberg. Middle Class Negro.

Part III-C Blacks (continued)

301.45	Hentoff. New Equality.
301.45	Latham. Rise and Fall of Jim Crow.
301.45	Legum. Bitter Choice.
301.45	McQuilkin. Think Black.
301.45	Nelson. Orangeburg Massacre.
301.45	Owens. Black Think.
301.45	Parks. Born Black.
301.45	Pinkney. Black Americans.
301.45	Szined. Black America.
301.45	Oseofsky. Harlem.
301.45	Selby. Odyssey.
R301.451	Davis. American Negro Reference Book.
301.451	Owens. I Have Changed.

301.636	Carson. Education of Sonny Carson.
323	Warren. Segregation.
323.1	Tucker. For Blacks Only.
323.2	Sanche. Panther Paradox.
323.4	Belfrage. Freedom Summer.
323.4	Alvarez. From Reconstruction to Revolution.
323.4	Barbour. Black Seventies.
323.4	Brisbane. Black Vanguard.
323.4	Cleaver. Eldridge Cleaver Post Prison Writings.
323.4	Brink. Negro Revolution in America
R323.4	Ebony. Negro Handbook.
323.4	Farmer. Freedom--When?
323.4	Forman. Making of Black Revolutionaries.
323.4	King. Why We Can't Wait.
323.4	Silberman. Crisis in Black and White.
323.4	Lewis. Portrait of a Decade.
323.4	Myrdal. An American Dilemma.
323.4	Hersey. Algiers Motel Incident.

326	Douglass. The Mind and Heart of Frederick Douglass.
326	Drimmer. Black History.
326	Goldston. Negro Revolution.

Part III-C, Blacks (continued)

326	Herskovitz. Myth of Negro Past.
R326	Ploski. Negro Almanac.
331.6	Sullivan. Build, Brother, Build.
345	Moore. Special Rage.
352	Haskins. Piece of the Power.
373.1	Reeves. Notes of a Processed Brother.
373.773	Gregory. Hey, White Girl!
398.2	Brewer. American Negro Folklore.
750	Dover. American Negro Art.
796.357	Robinson. Baseball has Done It.
917.3	Goldstein. Black Life in Culture in the United States.
917.8	Durham. Negro Cowboys.
973	Sloan. Blacks in America.
973.09	David. Black Soldier.
973.097	Werstein. Proud People.
973.097	Foner. America's Black Past.
973.8	Cruden. Negro in Reconstruction.
920/A	Alexander. Young and Black in America.
920/	Bruner. Black Politicians.
920/	Fax. Contemporary Black Leaders.
R920/	Henderson. Black Athlete.
920/	Ojigho. Young and Black in Africa.
920/	Rogers. World's Great Men of Color.
921/B	Brown. Manchild in the Promised Land.
921/	Bennett. What Manner of Man.
921/	Davis. Yes, I Can.
921/	Evers. For Us, the Living.
921/	King. I Have a Dream.
921/	Jackson. Movin' on Up with Evan MacLeod.
921/K	Lewis. King: Critical Biography.
921/L	Louis. My Life Story.
921/M	Malcolm X. Autobiography of Malcolm X.
921/B	Neary. Julian Bond.
921/	Parks. Choice of Weapons.
921/	Russell. Go Up for Glory.
921/B	Toback. Jim.
921/W	Spencer. Booker T. Washington.

Part III-D, Jews

137	Mandelbaum. Choose Life.
296.4	Kanof. Jewish Ceremonial Art and Religious Observance.
301.45	Halpern. Jews and Blacks.
301.45	Katz. Negro and Jew.
325.2	Gay. Jews in America.
325.2	Gilbert. Jew in Christian America.
325.2	Goldstein. Jewish Americans.
325.73	Stegner. One Nation.
940.547	Nyiszli. Auschwitz.
940.548	Birenbaum. Hope is the Last to Die.
940.548	Suhl. They Fought Back.
943.086	Berwick. The Third Reich.
956.	Bell. Long War.
956.94	Aunery. Israel without Zionists.
956.94	Churchill. Six-day War.
956.94	Keller. Diaspora: The Post Biblical History of the Jews.
956	American Friends Service Committee. Search for Peace in the Middle East.
956.94	Eban. My People: The Story of the Jews.
956.94	Fast. Jews: Story of a People.
973	Sloan. The Jews in America, 1621-1970.
920/D	David. Growing up Jewish.
921/H	Baker. Next Year in Jerusalem: The Story of Theodor Herzl.
921/B	Bar/Zohar. Ben-Rjurion: The Armed Prophet.
921/F	Schnabel. Anne Frank: A Portrait of Courage.
921/S	Senesh. Hannah Senesh: Her Life and Diary.

Center for the Humanities Sound-Slide Sets.

SLS 131	Am I Worthwhile? Identity and Self Image.
SLS 137	Who Am I? Where Did I Come From? Where Am I Going? The Eternal Questions.
SLS 170	Man's Search for Identity.
SLS 301	No Man is an Island: An Inquiry into Alienation.

SLS 323.4	Freedom and Responsibility: A Question of Values.
SLS 340	Law and Justice: Man's Search for Social Order
SLS 973	The Arts and the Common Man

Sound Filmstrips

FSS 301.41	Today's New Woman
FSS 301.41	Women Today
FSS 323.1	A Nation of Immigrants-Today.

Films

MP 3-0076	The American Vision
MP 30101	Art for Tomorrow
MP 27390	The Family
MP 27448	The Eye of Man
MP 34230	The Humanities A Search for Meaning
MP 26604	Law: A System of Order
MP 34155	Future Shock
MP 32257	Freud: Hidden Nature of Man
MP 23087	The Poem as Social Comment
MP 28091	I Only Want You to be Happy.

EVALUATION AND REVIEW

The teaching team meets regularly several times a week for continuing discussion and evaluation of the course. Minor revisions may be made as the course progresses. At the conclusion of the year, a complete evaluation is made and, if necessary, major revisions done. Student evaluations of the course are also given serious consideration. As with all courses, administrative review and evaluation is routine.

The present revision has resulted from suggestions of N.H.F. visitors in addition to the above sources. This form has developed also because of the need to allow more students to schedule the two-period class. Addressing themselves to the scheduling problem, the administration set in motion a long-range plan to offer this course as an alternative to the required World Cultures course. The course as now outlined provides both American studies and studies of other cultures. By September 1977, it is expected that the course will be offered as "Mythic Man" to fulfill the World Cultures requirement as well as the English credit.

TEACHING STRATEGIES

Teaching strategies are varied as can be seen in the following suggested daily plans. Testing and field trips will be inserted at appropriate and/or convenient times throughout the year although they do not appear in the daily plans. Factors affecting the scheduling of tests and trips are: availability of supplementary materials, schedules of resource people, school activities and vacation, ability level of students, unforeseen opportunities for learning activities. The following field trips are contemplated: William Penn Museum in Harrisburg and Wyeth Museum and Longwood Gardens at Brandywine, Unit I; Walking tour of Lancaster, trip to Pennsylvania Farm Museum, and Ephrata Cloisters, and Columbia, Maryland, Unit II; homestead of Marsha and Daniel O Hagen, exchange trip to Stoughton, Mass., and trip to Washington, D.C. with Stoughton students, Unit III. In addition, there will be theatre parties and other side trips evenings or weekends for interested students.

Because some families may have difficulty meeting the expenses for the field trips, we will offer the students the option of joining in fund raising activities.

Daily Plans: Unit I: Emergence Of Man As A Physical And Cultural Phenomenon

Day 1: As an introduction to this unit, lead a class discussion using the question listed below:

> Do you have any thoughts on human origins?

In this discussion, students should draw upon science, religion, myth, etc.

Read pp. 2 - 3 aloud from The Human Experience. Listing the topics on the board from the text, play the "Penny Game." Continue reading to p. 5.

Assignment: Complete the collecting data and developing ideas. Have students read the next section, "Humans, God's and Magic," pp. 6 - 14.

Hand out information on the field trip to William Penn Museum.

Days 2 & 3: Discuss the reading assignment. To introduce the idea of creation myths, have students write their own creation myths. Use the questions from the collecting data section in the text. After students complete the assignment, take a few minutes to compare and discuss their creation myths.

Break into groups, having each group identify similarities in the creation myths described in the text. After identifying these similarities, the students should:

a. Try to explain the reason for the similarities in the creation myths that were told in a time span and geographical distance from each other.

b. Determine whether or not they feel it is important for man to be able to explain his beginnings. Why?

c. Discuss what the order of creation in the myths suggests about early man's view of his place in the universe.

d. Select a spokesperson from each group to replay the findings to the rest of the class.

Class discussion comparing findings.

Day 4: Introduce specific creation myths of Native Americans: Kiowa, Mohican, Hopi, Susquehannocks, and Patauatami. Compare and contrast these, using symbol drawings in the Indian manner. Use these as a base to introduce the value system and customs.

Day 5: Discuss Susquehannocks in detail: origins, self perceptions, appearance, clothing, basic lifestyles, occupations.

Day 6: Discuss food, food preparations, while giving an actual demonstration of corn grinding and 5 of the 12 common methods of preparation of corn by Pennsylvania Indians. Present the various methods of Indian agriculture as practiced in Pennsylvania; fishing; medicine.

Day 7: Using worksheets developed from Indians in Pennsylvania by Paul Wallace, discuss the Susquehannock lifestyle as they perceived it from the physical point of view and the spiritual point of view. Begin discussing the various occupations in depth.

Day 8: Introduce the practices of the Delaware Indians in regard to recreation and the festive days during the year. Teach two games: Indian gambling and a Delaware reed card game. Play the Kiowa pow-wow records and teach two present forms of dance: Algonquin calumet, Kowa peace making dance.

Day 9: Discuss Indian Wars, migrations, resettlements in Pennsylvania, using Indian by Wallace. Discuss the adaptability of basic farming and hunting implements to warfare by the Plains and Apache Indians. Possible demonstration of the fabrication of choppers and arrow heads.

Day 10: Introduction of study guides on William Penn Museum field trip. Presentation of basic organization of building and preparations.

Day 11: Trip to Indian and Anthropological Collections of William Penn Museum in Harrisburg.

Day 12: Follow-up on trip; essay evaluation.

Day 13: Read "Gods Who Make People" and "The Search Begins," The Human Experience, pp. 17 - 21. Write answers to "Collecting Data" and "Developing Ideas," p. 21. Introduce the topics to be discussed in the panel discussion day 14.

Assignment: Read "Beginnings," p. 2; "Genesis," p. 3; "The Creation," p. 10 in The Enduring Legacy. "The Great Explosion," pp. 19 - 20, America A Prophecy.

Day 14: Panel discussion: Guest speakers discussing both the scientific and the religious views of creation.

Proposed panelists: Bob Wyble and Rev. Fredericks.

Day 15: Follow-up to panel discussion and readings.

Day 16: Introduce reading assignment: "The Voyage of the Beagle," pp. 22-24, and "Origin of Species: Natural Selection," pp. 25-26, The Human Experience. Show S/S1: "The Origin of Species: Adaptation and Evolution."

Day 17: Continue discussion of materials from previous day. Second class period: Guest lecturer: Prof. Holsinger, F & M. "The Voyage of the Beagle Revisited."

Day 18: Read "The Descent of Man," pp. 27-30. Divide into small groups. Have the teams read the selection, complete the "Collecting Data" and "Developing Ideas," pp. 30-31, and "Investigation One," p. 31, The Human Experience. Discuss the findings.

Assignment: "Inherit the Wind," pp. 32-38, The Human Experience.

Day 19: Guest speaker: Mike Krape. Readings from the play.

Day 20: Students produce selection from "Inherit the Wind." After the production, discuss the contents, using "Collecting Data" and "Developing Ideas," pp. 38-39.

Day 21: Read "New Ideas," pp. 39-40, "Feedback," pp. 40-41. Summarize Chapter.

Day 22: Quiz on Chapters 1 and 2.

Read "A Mystery in Limestone," pp. 42-47, The Human Experience.

Discuss Ice Age history of the movements of paleogoic animal populations.

Assignment: Write questions 2 and 5, "Developing Ideas," p. 47. Read "The Peking Man," pp. 48-51, The Human Experience.

Day 23: Discuss reading assignment. Begin with overview of natural adaptation, recapitulating previous material. Present basic chart transparency and Ward filmstrip accounts of australophithicus, homo erectus, sinanthropus, homo neanderthalus, homo sapiens. Discuss "Developing Ideas," p. 51.

Day 24 & 25: "Investigation Two," p. 52, The Human Experience.

Discussion of occipital ridge, jaw projection, basic dentition.

Day 26: Film: Origin of Man.

Assignment: Read "Two Giant Teeth at Olduvai," pp. 53-56, The Human Experience.

Day 27: Discussion of assignment. Read "Nature," National Geographic, (September 1960).

Assignment: Read "The Mammoth Hunters," pp. 58-63, The Human Experience.

Day 28 & 29: "Investigation Three," p. 64, "Feedback," p. 66.

Discussion of the development of hand tools.

Day 30: Write a myth about the beginning of language.

Assignment: Read "From Sound to Symbol," pp. 242-255, The Human Experience.

Day 31: Film # MP21625 - "Language and Communication: Debt to the Past." Discussion of reading assignment. Write in notebook the theories on the origin of language. Students do "Investigation One," p. 252, together.

Assignment: Read: "Images" and "Egyptian Hieroglyphs," pp. 264-270, The Human Experience. Write answers to "Developing Ideas," numbers 3, 5, 6, 7 on p. 271.

Day 32: Guest speaker: Tim McCuire - "Pictographs to Modern Symbols."

Day 33: Students do "Investigation Two," pp. 271-272, individually. Conclude discussion of writing, referring to "Chinese Writing" and "Aleph, Beth, Gimel," pp. 273-281.

Daily Plans: Unit II: Man in Culture and Society

Days 1 & 2: "Linguistic and Cultural Simulator," Communication Games.

Assignment: Read "A World of Words," pp. 283-289, The Human Experience.

Day 3: Discussion of assignment, based on questions pp. 288 and 290 plus "Investigation Three," p. 290 and "Feedback," p. 292.

Day 4: Lecture: loan words, acronyms, blending, clipping. Have students invent new words for actions, inventions, foods, feelings, or places. Demonstrate the use of the dictionary for etymological study. Give appropriate exercises.

Day 5: Lecture: dialects. Use Language in Society for dialect boundaries, p. 41; word list, pp. 48-51; excerpt from The Yearling, p. 52. Play record "American Speaking." Have students note differences in dialect for particular words or phrases.

Assignment: Read, "Toward the Global Village," pp. 294-302, The Human Experience.

Day 6: Discussion of assignment based on questions and "Feedback," pp. 302-303. Emphasize the need for people to communicate. Use this need as a transition to an explanation of pidgin language. Read "Cinderella" in Korean Bamboo English.

Assignment: Bring in a copy of a short nursery tale (not poetry).

Day 7: With the aid of a glossary, students will translate their stories to pidgin language. These will be shared by reading or posting.

Day 8: Lecture and discussion of the social function of language as it relates to superstition, the family, labels, stereotypes, prejudices, and euphemisms.

Assignment: Collect in your notebook several samples in each of these categories. Due in one week.

Day 9: Guest speaker: Charlotte Spinella - "Normal Language Development, Aphasia, Glossalia."

Day 10: Read together and discuss "The Principle of Newspeak" from Orwell's 1984. How does this principle relate to the present? Explain the NCTE study of Doublespeak.

Assignment: Listen to people speaking in person or on the media for examples of Doublespeak and record the examples with an explanation of the circumstances and/or the people involved. Keep the record in your notebook. Due in one week.

Day 11 & 12: Introduction to the need for social order.

Simulation game: "Shipwreck." Use time at the end for discussion.

Day 13: Guest speaker from Social Studies Department -- "The Development of Social Contract Theories." (See section B in outline)

Day 14: S/S1. "Man's Search for Freedom: An Inquiry Into the History of Liberty," Part one. Discussion of concepts presented. Introduce students to class project approach to studying this section. Divide students into groups of 4-5. Each group will choose a state to study from the list below. The group will then investigate that state using the given list of questions as a guide. At the conclusion of their research, the group will present their findings to the rest of the class and post specified information on the comparison chart.

Investigation of any of these states: Sumerian, Egyptian, tribal African, Chinese, Greek, Roman, Early English, English colonies in America, England today, Soviet Union, Utopian experiments (Oneida), India today.

Questions for inquiry:

1. What was the impetus for the beginning of this government?
2. Diagram the power structure:
   a. Type and description of leader: how appointed, power, etc.
   b. Branches or divisions of government.
   c. Basis for authority: written, tradition, divine authority, etc.
   d. Legal code: how developed and enforced.
3. What is the relationship between the individual and the state?
   a. What rights do the individuals in that society have? How are these rights guaranteed? What rights (inalienable) are taken from the individual in the name of the state?
   b. Is there a class structure? How does this structure relate to individual rights?
   c. Have there been any examples of civil disobedience in this society? How does the government react to this action? What were the reasons behind this action(s)?

Day 15 thru 21:

4. Describe the justice system:
   a. Role of the individual in making laws
   b. Rights of the accused
   c. Court system
   d. Penal system
5. Leisure
   a. How do the people spend their non-working hours?
   b. Does the use of leisure time reflect the society?
   c. Are there any restrictions on how the people may use their leisure time?
6. How do the arts reflect that society?
7. What is the relationship between the government and the economy?
8. How long was/has this government been in existence?

Day 22 thru 24: Student presentation of findings. All data should be on the comparison charts. Students should have dittoed materials for other students in the class. Schedule: four groups per day will be making their presentations. All groups should be prepared to give their presenations by Day Twenty-Two.

Day 25: Teacher summary of the investigation. Analysis and comparisons of display. Can the past and present give us a clue to what governments will be like in the future? What are some of the common reasons for failure of government? What common elements are present in all of the charts? What are some of the issues that governments of the '70's must deal with?

Day 26-27: Sound/Slide Presentation - Law and Justice: Man's Search for Social Order. Use the discussion questions on the film as a summary of this section.

Day 28: Explanation of assignment and then move to the IMC to carry through. Assignment: Look in recent periodicals to discover what problems or questions they raise about the American way of life. Identify specific problems. How are they presented? Are they mentioned in more than one periodical? List the periodical(s). What is/are the cause(s)? What is/are the solution(s)? What action is being taken? By whom? When did the problem begin? Will it still exist a year hence? Look at the same periodicals a year or two back to see if the problem(s) was/were mentioned before. If the problem is an old one, why wasn't it solved?

Day 29: Discussions based on previous day's assignment.
Read pp. 164-173, "From Caves to Villages," being certain to discuss questions under each of the sections titled "Collecting Data" and "Developing Ideas." The Human Experience
Divide students into groups of two or three to do the investigation re village life, pp. 175-178.
Assignment (due day 47): Select one of the following projects, 2 or 3 p. 179. Hand out information on walking tour and field trip to Columbia, Maryland.

Day 30: Follow-up the investigations.
Reading assignment: "The Urban Revolution," pp. 180-185, 201-205, The Hum. Exp.

Day 31: Film #MP-26724: Architecture: Why Man Builds.
Discussion of Movie.
Discuss reading assignment. Lecture on Medieval cities. (References in book pp. 186-200) Assignment: (Due day 34) Read "The American City," pp. 208-220 The Human Exp.

Day 32: Show slides of architecture of City of Lancaster. Invite visitors from senior citizens club to view slides with students and then share some oral history and traditions with them.

Day 33: Walking tour of Lancaster. Tour city and go to Central Market to investigate crafts being sold and to buy a "market-basket lunch." (Adjust the schedule so that this occurs on Tuesday or Friday)

Day 34: Follow-up discussion of trip. Collect projects from day 29. Discussion based on the reading "The American City."

Day 35: Guest lecturer: Lynn Williams - "Music of the Cities."

Day 36: Focus on the development from traditional crafts to modern industry.
Speaker: Lancaster County folk crafts.
Practical experience with crafts.

Day 37: Continue working with crafts.
Speaker: Mr. Steel: Chair Caning
Assignment: Inquire about any information in the family about immigration background.

Day 38: Period 2: Discussion of immigrants and background of students.
Period 3: Speaker: Mr. Palumbo
Assignment: Read "Cities of the Future," pp. 222-239, *The Human Experience*.

Day 39: Discussion of homework assignment.
Discussion of proposed trip to Columbia, Maryland.

Day 40: Field trip to Columbia, Maryland.

Day 41: Read "Kinship Patterns," pp. 316-319, *Hum. Ex.* Discuss family structures. Include notion that "family" is sometimes used to refer to groups related by friendship or economic ties rather than biological ones. Begin Investigation One, pp. 320-322, dealing with geneology. Students may wish to plot relationships in non-biological "families" rather than or in addition to their biological families. The option should satisfy difficulties encountered by students who do not know both parents. If possible, display a family history book. If possible, have Mr. Gillespie or Mr. Butler direct geneological studies. * Add extra time here, if necessary.
Long-range assignment: Continue researching geneology. Progress report due weekly until student has completed the project to his own satisfaction (teacher discretion necessary here).
Assignment for following day: Read about and compare family structures, pp. 328-339, Hum. Ex. Be ready to discuss, using terms: *matrilineal*, *patrilineal*, *bilateral*. Define terms in notebook.

Day 42: Discussion of family structures portrayed in reading assignment. How do these compare to students' families or those of their friends? Is there a particular way traditions or possessions pass through their families? Begin discussion of marriage customs: courtship, choosing a partner, marriage ceremonies. Allow for opinions regarding relationships without marriage. How is the partner chosen? What are the terms of commitment?
Assignment: Read pp. 348-364, *Hum. Ex.* Respond in writing to discussion questions under "Developing Ideas," p. 364.

Day 43: Discuss reading assignment, referring particularly to responses to "Developing Ideas." Collect papers. Read the wedding ceremonies from *The Emerging Woman*: pp. 92-95; 185-190; 191-195. Divide into groups of four for discussion. Each group will select a discussion leader and recorder. At the end of the discussion, each group shall submit a position paper that includes general opinions about the three ceremonies, specific portions that were particularly effective, and, if possible, a wedding ceremony composed by the group.

Day 44: Emphasis in this class period will be on the modality of the relationship between husband and wife. Students will explore relationships by evaluating couples they know. They should also determine what they believe is an appropriate and satisfying relationship. Include a discussion on the state law which gives the wife the option of accepting her husband's family name or retaining her own. How would children be named if she retains her own? Explore relationships in readings from *The Emerging Woman*: excerpts from *Zelda*, pp. 102-105; *Who's Afraid of Virginia Woolf*? pp. 141-145; *A Doll's House*, pp. 156-165.

Assignment: Write a short story or essay portraying or describing the ideal relationship between parents and children, realizing in your writing that parents and children are not always even-tempered and considerate. Write on notebook paper.

Day 45: Collect the written assignment. Present slides portraying parent-child relationships. Ask students to study them and make notes of their responses for future reference. At the conclusion of the slides, ask for generalizations about the portrayals.

Long range assignment: Students will divide into groups of 8 to 10, who will produce either a slide/sound presentation, a play, or dramatic readings on the theme of the family, either strictly or loosely defined, to be presented in seven days. Whenever time allows, students will work together in class. However, some of the work will need to be done outside of class.

Assignment: Read pp. 365-370, *Hum. Ex.* Write responses to "Developing Ideas," p. 370.

Day 46: Collect homework assignment. Read, explicate, and respond to the following: Phyllis McGinley, "First Lesson" and Louis Simpson, "The Goodnight"; Mark VanDoren, "Morning Assignment" and Sylvia Plath, "Morning Song."

Assignment: Read Sherwood Anderson, "Discovery of a Father." (All materials not designated by page numbers will be dittoed.)

Day 47: Discussion of reading: How did the boy feel about his father's clowning and story-telling? How did other people react to his father? How do you account for the difference? Does the boy's reaction seem normal or unusual? Explain. What occurred to change the relationship? Why did the experience make such a deep impression? Read, explicate, respond to: Theodore Roethke, "My Papa's Waltz."

Assignment: Read in the following order: Anne Sexton, "Little Girl, My String Bean, My Lovely Woman" and Olsen, "I Stand Here Ironing."

Day 48: Discussion will center on mother-daughter relationships. Contrast situations, states of mind of mothers. Do both women feel fulfilled as mothers? Are both satisfied with their performances as mothers? How do you feel toward each? What advice would you give? Do the daughters have any problems? How serious are they? Project the life of each girl ten years hence.

Play the Beatles song, "She's Leaving Home." Compare the girl in the record with the girl in Olsen's story.

Assignment: Try to learn as much as possible about life styles and family relationships of elderly people. How do you react to old people? Explain your reaction.

Day 49: Panel of social workers and senior citizens presenting information about problems, services, and life styles of the senior citizens.

Day 50: Student questions and discussion also. Read together and discuss "A Special Case" if time remains.

Assignment: Read "New Families for New Worlds," pp. 373-383.

Day 51: Discussion of assignment. Divide into groups of four, with a leader and a recorder, to do project 2, p. 383.

Day 52: Guest: Dr. Patricia Keene, speaking on kibbutzim. Student presentations on the family.

Daily Plans: Unit III, Inquiry Into the Nature of the Self

Day 1: Each student should create a poster - either drawn or cut-out pictures - of his concept of "The Human Seasons." Play Joni Mitchell's "The Circle Game." Discuss the concept of time and the limitations it places on people, as expressed in this song. Note that the central image here is of the carousel, with its painted ponies moving up and down just as the seasons revolve around the year. Is the carousel a good image for man's life? Can the student think of other appropriate images?

Assignment: Be prepared to explain and illustrate *rite of passage* and *self-affirmation*. Ask older relatives about their *rites of passage*.

Day 2: Meet with Senior Citizens from Rodney Park for story-telling about *rites of passage and self-affirmation*. Students should be encouraged to relate stories told to them for their assignment.

Day 3: Continue discussion. Illustrate with passages from *Invisible Man*. Introduce *When the Legends Die*. Students should write down significant passages dealing with the protagonist's search for identity and rite of passage throughout the novel.

Day 4: Reading day.

Day 5: Paper bad identity. Place pictures on outside of how you think others see you and on the inside of how you see yourself.

Day 6: S/SL. 137: "Who Am I? Where Did I Come From? Where Am I Going?" Discussion.

Assignment: Make a "people wall" (Influences shaping identity), due day eight.

Day 7: Discussion of "I Exist" by Whitman, lyrics to introductory song by Gailmore, "I left the woods ......" by Thoreau, and "For Free" by Joni Mitchell.

Day 8: Part one of slide set: slides 34-37 re role-playing. Use flannel board to build a story of life-roles: J. Kochel.

Discussion: Is a person always defined in terms of the way he functions in the company of others? How important is a person's biography, the sum of his particular endowment and experiences, in making him an individual? To what degree is the individual more than the sum of his parts, including his individual experience, as well as his group roles? If it is possible for an individual to recreate himself, what is the "something" that does the recreating? Collect "people walls."

Day 9: Guest speaker: Bob Fleischman.

Day 10: Read "Dance Mad," pp. 153-158, *Wish and Nightmare*. Have students examine the painting of the Apache initiation rite, p. 83. Discuss legend and painting. Note the "circle game." Ask students if there are any ways in their own culture by which society recognizes the fact that the child has become an adult. When will they reach that point - or have they already? Listen to Tschaikovsky's *Sleeping Beauty* and read the folk tale. How is this also the tale of a young girl's awakening to womanhood?

Day 11: Read "Crumbs of One Man's Year," p. 159, *W* & *N*. Discuss content and metaphors. Note how Thomas fuses together things we might never have seen connections between. Have students use metaphors - *not* similes - to try his technique. Suggestions:

Make a city out of a garden.
Make a person out of an animal.
Make a town out of the sky.
Make a universe out of your body.

Day 12: Make a circular calendar, large enough for the whole class to work with, and write in religious and cultural rituals. Begin a study and discussion of the rituals. Have the students look *especially* for metaphors in the rituals. What do certain garments, actions, foods, words, objects, etc., stand for? What does the recurrence of the rituals mean in people's lives? Do the rituals relate individuals to a community of men? Are any rituals directly associated with a season of the year? Do any of them show man's desire to identify himself with things in the outer natural world?

Day 13: Read and discuss "Antaeus," pp. 162-171. What is the significance of the title? How is T. J. "killed"? Discuss the recreation of "Eden." How does the adult world affect T. J.'s dream?

Day 14: Read and discuss "The Mysteries of the Kabala," pp. 179-186, *W* and *N*. Explain Jewish traditions and objects from the story. Pick out words and phrases describing the city. Compare this demonic world with the boys' imaginary world. Why is fantasy preferable to the realism of manhood? Compare this story with "Antaeus."

Day 15: Show film: *Circle of the Sun* (Lanc. Pub. Library)
Discuss film content along with *When the Legends Die*. What is the major conflict in the novel? Illustrate with incidents from both cultures. How is the conflict resolved?

Days 16 to 18: Continue discussion of novel. What situation do American Indians find themselves in today? Research Indian problems and progress made. A learning center will be set up for student use.

Day 19: Student presentations of inquiry.

Assignment: Survey friends, neighbors, and relatives to determine if they have encountered difficulties because of stereotyped sex roles. Use dittoed opinion poll for women. Due day twenty one.

Day 20: Film strip: *Ms America* (FSS 973.9)
Pre-viewing activities:

1. Discussion: What is significant about the terms *Ms*? In what way does it represent the ideals of the woman's lib movement? How would the girls prefer to be addressed - Ms, Miss, or Mrs.? How will the guys feel if their wives prefer Ms? What values does a society have where women drop their own last names and assume those of their husbands? Do women lose their identity in marriage? (and so on)

2. Role-playing: Choose students to act out the following. In each scene the "wife" should present the situation, and the "husband" should react spontaneously. Follow with exploration of feelings.

   A. A young couple who have been married for a year are discussing their future plans. Both the husband and the wife are science teachers, and both have often spoken of the need to save the wife's salary so that they can afford to buy their own home. Now the wife expresses a long-held desire to go to medical school and become a doctor. This means that not only will the wife stop earning a salary, but much of the husband's income will be used toward the wife's education.

   B. A young couple who have been married for five years are discussing the prospect of starting a family. The husband, a well-paid factory foreman, is eager to become a parent soon. He looks forward to teaching his son to play ball and ride a bike. The wife is head nurse at the local hospital. She loves her job and feels that having a child would make so many demands on her that she could no longer work. She states that she doesn't want children. She feels she and her husband can lead a rewarding life as just the two of them.

View the filmstrip, after which students should be able to:

1. Compare the life-styles of city women with those of frontier women.
2. Define the term stereotype and identify at least one stereotype associated with women.
3. Name at least one way women were discriminated against in American society.
4. Name two ways in which women have been active in reforming American society.
5. Identify two goals of the women's rights movement and describe two ways used to achieve their goals.
6. State and defend a personal opinion on what the role of women should be.

Post-viewing discussion based on the above objectives.

Day 21: Divide students into small groups, each of which will investigate one of the following study areas. Results are due day twenty-four.

1. What is the Equal Rights Amendment? When was it enacted by Congress? What is its current status? Why have some people opposed the ERA? Do you think this amendment should be ratified? Give your reasoning.

2. What was the Supreme Court's ruling on abortion laws? What effect has this had on state laws? Discuss the effects of birth control devices and legalized abortion on the lives of women.

3. According to NOW, some television commercials insult women. Look for ads in all media that you think insult women. Explain why you think they are insulting. Are there any ads that insult men? Investigate whether particular types of programs or periodicals seem to carry similar ads.

4. Compare the average salary of a woman and a man. What do you think is the cause of the inequities? Compare the numbers and positions of men and women in several businesses or professions. Compile and analyze your statistics.

5. The number of working mothers has increased more than eightfold in the past thirty years. Why? Take a survey of working males in the community to determine how they feel about working women. If possible, include answers of men who have worked for women. Analyze your findings.

6. Take a survey to learn what women girls seem to pattern themselves after. In addition, ask which of the following women are most admired and the reasons for the admiration. You may add any names you think might aid your investigation. Shirley Chisholm, Jane Fonda, Barbara Walters, Ethel Kennedy, Coretta King, Pat Nixon, Billie Jean King, Cher, Gloria Steinem, Betty Ford, Shirley Temple Black. Ask boys and adults the same question. Compare and analyze the results.

7. Do males have similar difficulties with identity because of stereotyping? Find some examples of men who are involved in work or lifestyles not usually associated with men. What difficulties have they encountered.

Day 22: Speaker on women's studies, possibly Mrs. Jeannet. Continue group work.

Day 23: Complete group work.

Day 24: Group presentations and discussion.

Day 25: Examine several articles on women artists in Art and Man.

Day 26: Divide students into small groups to prepare short presentations on their concepts of the male role and how it does or does not differ with the female role in the following situations: extra-curricular activities at each level in school, professions, parenthood, maintenance of the home, dating and other social activity, warfare. During the second class period, each group will make a presentation, followed by discussion.

Day 27: Shakespeare's seven ages of Man: As You Like It, Act II, Scene 7. Discuss. Refer to "What Are Little Boys Made Of?" What nursery rhymes or tales do the students recall about boys? What games and stories do they recall from elementary school about role-playing? When did they first learn that boys don't cry? Is it the same in all cultures? (and so on.)

Day 28: Presentation and discussion of man's aggressiveness and involvement in war, based on "An American Drops a Bomb: The Violence of War," *Violence in Society*. Use war poetry of Stephen Crane, Wilfred Owen, and Randall Jarrell and Thomas Hardy's "The Man I Killed."

Day 29 & 30: Gather evidence and/or material about sex roles from advertisements, news articles, or literature and write an essay including public attitudes toward sex roles and your attitude. For clarity and effectiveness, select one activity or relationship to write about.

Day 31: Read together "Mr. Z.," pp. 323-324, *Ethnic Writers in America*, Assignment: Read "Introduction," pp. 8-9; "Boyhood Days," pp. 10-21; "The Wife of His Youth," pp. 79-93. Be prepared to discuss questions pp. 21, 22, 93.

Day 32: Present ideas from introduction, pp. 1-5. To some degree, most ethnic literature in America seems to develop in three stages. First, unsure of themselves, the early ethnic writers present their most admirable characteristics, possibly seeking approval from the readers. In the next stage, the writers begin to feel anger, frustration, or similar emotion, which often manifests itself in writing of protest or alienation. Then, finally, as the writing "comes of age," the writers show a sense of self. Discuss how the assigned readings reflect the first stage.
Assignment: Read "Introduction," pp. 122-124; Cullen, pp. 150-153; Hughes, pp. 153-156; Wright, pp. 157-159. Be prepared to discuss questions pp. 153, 156, 159.

Day 33: Discussion of assignment. Begin the discussion reading "Booker T. and W.E.B.," pp. 319-320.
Assignment: "Introduction," pp. 250-252; Hayden, pp. 312, 313, 315; Allen, pp. 321-322; Baldwin, pp. 290-298. Be prepared to discuss questions pp. 315 (3), 322, 298.

Day 34: Guest Speaker - Don Trostle - "Jazz."

Day 35: Discussion of previous reading assignment. Filmstrip re Blacks in America.
Assignment: Read Rosten, pp. 70-79; Cahan, pp. 55-70.

Day 36: Discussion of reading assignment.
Lecture: The Persecution of the Jews.
Assignment: Read Gold, pp. 126-131; Rosenfeld, pp. 132-135.

Day 37: Discussion of reading assignment. Read and discuss Shapiro, pp.325-327; Nemerov, pp. 327-330.
Assignment: Read Bellow, pp. 390-402.

Day 38: Conclude discussion.

Day 39 & 40: Greeks living in two worlds and the Orthodox Church in America.
Reminder: Bring ethnic foods, displays, etc.

Day 41: Ethnic experience in customs and food.

Day 42: Transition to focus on alienation and depersonalization; Read together introduction, pp. 1-3, Alienated Man, and read and discuss "How Human Is Man?" pp. 266-282, Al. Man.
Assignment: Read "The Human Factory, "pp. 164-168, Al. Man.

Day 43: Discuss assigned reading; Begin creating an expression of alienation through art, music, poetry, fiction, essay, or dance. Finish on own time. Due day 46.

Day 44: Read together and discuss "Illusion of Individuality," pp. 294-303, Al. Man.

Day 45: Illustrated lecture: Mrs. Long - "The Alienated Artist."

Day 46 - 51: Learning center - The thrust of the learning center will be to investigate the segment of society's leadership which produces as a result of their alienation; for example, artists, superior athletes, etc. The results may be presented in writing, panel presentation, or media production.

Day 52 - 54: Student presentations,

Day 55: Guest Speaker: Elizabeth John - "The Role of Values in Man's Life and Times." Include temporal focus of values; innate nature of man. Charlotte Spinella - values clarification exercises.

Day 56: Continue values clarification.

Day 57: Guest speaker: Rev. Long - "The Role of Religion in Establishing Values Systems."
Assignment: Read Introduction to "The Ways of God and Man," pp. 185-191, The Enduring Legacy.

Day 58: Read together "The Book of Job," pp. 192-206. Discuss questions p. 207. Continue reading and discussing "Job," "The Emancipator of Your God," pp. 207-209, and "The God of Galaxies," pp. 218-219.

Day 59: Read together "Whither Thou Goest" from The Book of Ruth, pp, 261-266.
Assignment: Read "In the Fields of Boaz," pp. 267-279. Then write an essay comparing and contrasting Fineman's story with the Biblical account. Consider the attitudes of the women and of the children toward Ruth. Why does Ruth feel that Naomi's God is so good and beautiful? How is other Bibiical material woven into the story? How does Boaz justify his interfering with Gibhor's rights? What aspect of the Biblical story does Fineman emphasize in his account?

Day 60: Conclude with discussion of man's relation to God. Begin discussion of man's relation to nature. Read together: "Meditation 31," pp. 303-304, re God, Nature, and Man; "The Yellow Flower," pp. 313-315; Whitman's Preface to Leaves of Grass, pp. 454-455; all from America A Prophecy.

Day 61: Guest Speaker: Dave Martin - "Man's Relation to Nature, A Scientific View"

Day 62: Conversation re modality of human relationships. Prompt the discussion by reading Ferlinghetti's "In Goya's Greatest Scenes" while looking at some Goya paintings.
Assignment: Read the newspaper or a magazine thoroughly and write down impressions about human relations, then note specific incidents.

Day 63: Discussion based on assignment.

Day 64& 65: Begin "Myths of the end." Use the following as a basis: "Autumn Mooring," "The Forecast," "Do Not Go Gentle Into That Good Night," "The Old Man and Death," "Scarface," "The Death of Arthur," "The Scorpion Men," "Legend," all in Wish and Nightmare.

Day 66-69: Students produce a creative expression of "What Do I Want?" This may take the form of any of the arts: sculpture, music, writing, painting, dancing, photography.

FULFILLMENT OF DISTRICT GOALS

By virtue of its affiliation with the National Humanities Faculty, Mythic America has attracted a great deal of public notice both locally by educators and lay people; statewide by members of P.D.E., various senators and representatives, and an administrator of the Reading School District; nationally by other NHF affiliated schools and a member of the Dept. of Education at the University of Mass.

The course also satisfies the goal of using the facilities of the library/media center and a variety of media in the classroom. Temporary displays of appropriate graphic materials are posted in the classroom by teachers and students to aid in course studies or display results of creative activity. All members of the library/media center function as consultants, answering our requests and occasionally suggesting materials or submitting articles relevant to our teaching. In addition, they aid students in producing sound/slide shows and videotapes. Mr. McGuire is also scheduled to lecture the class on "Pictographs to Modern Symbols.

Although a problem continues to exist concerning spatial needs for a large class (fifty or more students), the teachers are committed to the concept of team-teaching, believing that the value of the interplay between teachers outweighs the discomfort of the cramped quarters.

Utilization of Student Skills Survey

By its very nature, the humanities course addresses itself to all twelve skill areas involved in the 1974-75 project with the possible exception of how to handle personal and commercial finances.

Contribution to District Long Range Plan etc.

The Mythic America course attempts to conform with the Long Range Goals of the School District of Lancaster as much as possible. In presenting a humanities approach, the course casts the human experience in a number of lights: scientific, spiritual, artistic, symbolic, creative, and mythic. In examining this human experience, several questions are posed and answered; "What is man, what is society, why are there different cultures, why are my values mine, where am I going, and how did I get here?" Through a multi-media team teaching strategy, the teachers involved introduce material from any usable source to enable the student to deal with his own heritage and to understand the early development of human achievement in all facets of life and how they apply to him directly. In investigating these questions, the student is taught to do intensive field work investigations, extensive self-searching, and outside reading and writing. These are all monitored in keeping with the Long Range Goal of improving English language expression through mastery of basic skills of aural, oral, and written communication. The examination of Native Americans, Africans, American Negroes, Jews, Greeks, and British contributes to the achievement of the Long Range Goal of cultural and racial understanding of unlike groups. Within each section at an appropriate time, a guest lecturer from outside the class is introduced, many from outside the school, thus meeting the goal of community/school exchange. A wide range of multi-medias, literature and art is presented frequently to students with explanation of its pertinence in daily life. And finally, through free self-expression of values, feelings, and ideas within the class on all its topics, the student develops a self esteem which conforms to the Long Range Goal of the enhancement of a student's self esteem. Successful completion of this course includes every District Long Range Goal in abundance.

History of Mythic America

The work that culminated in this humanities course was begun in July, 1974, by Joan Kochel, Department of English, and Barbara Fink, Department of Social Studies. Other members of both departments became involved, but the proposal was rejected in September, 1974, apparently because several members did not submit their portions of the proposal. However, Fink, Kochel, Jane Pelland, and Inez Long remained interested and submitted a new proposal for a humanities course, Mythic America, which was subsequently accepted. Thereafter, the core of teachers continued meeting weekly to work on development of the course and to select textbooks. Students were invited to join the planning. Several did and, in fact, continued helping with some activities and planning the first year. In October, 1975, the National Humanities Faculty awarded a year-long affiliation for the course, providing visiting experts to give ongoing help and suggestions for revision. Additional details may be found in a separate report.

Barbara Fink, Frank Gray, Joan Kochel

MYTHOLOGY
CATEGORY III, ENRICHMENT
GRADES 10,11,12

ACADEMIC - COMPREHENSIVE CURRICULUMS

COURSE DESCRIPTION

The course will include myths of Egypt, Greece, Rome, and Scandanavia, focusing on reasons why man has fabricated explanations for his existence, for the question "what is man?", and for the forces of nature he must live with. Stories of gods and their relation to themselves and mankind, as well as a study of the hero and the heroic ideal will be approached both specifically and thematically. The course will familiarize students with the relevance of aspects of mythology (characters, stories, themes and recurring patterns) to literature and everyday experience by giving them (the students) the tools to recognize, apply, and communicate these ideas to others.

I. Objectives: Time Interval: third level (one to four day periods)

A. Knowledge

1. Without the aid of references, discuss and define simple terms related to mythology:

   myth deity
   legend ritual

2. Without the aid of references, discuss (in small groups of three to four students per group) the possible functions of myths and the questions myths try to answer.

3. Through the technique of discussion involving the entire class, reveal the behavior of gods and goddesses as reflections of men's minds.

B. Comprehension: second level

1. Given correlated, teacher-prepared study guides for each assigned reading (in textbook), complete all questions, thereby demonstrating reading comprehension of facts and ideas for that specific reading.

2. Employing methods of inquiry instilled in the beginning of the course, scrutinize each myth and pick out possible ambivalences and paradoxes which manifest themselves, demonstrating specific ambivalences and paradoxes in a paragraph of 75 - 100 words.

3. Utilizing the reading technique described in # 2, the student will ask himself the question, "What concepts and themes do I grasp as a result of reading this assignment?" in an oral response in class discussion, he will be able to explain those concepts and themes.

4. Employing the method of inquiry, write questions and ideas for discussion in class the following day.

5. Given several readings, compare and contrast one myth with another of the same cultural background as well as with one myth of a different cultural background, in an essay of 250 to 300 words.

6. Given a set of myths, examine patterns and themes evident in a given body of myths, i.e. the problem of "hubris" in Greek myths and the ways in which mankind has sought to deal with the problem via myths, or the pattern of the tragic hero in

myths, and explicate a particular pattern in an essay of 250 - 300 words or give a 15 - 20 minute oral presentation to the class.

7. Given a particular myth, identify the prevailing pattern it exhibits, i.e. the search for truth; rebellion against one's parents.

C. Application and Analysis: first level (long range - six weeks to semester)

1. Given a specific problem which certain myths tend to elucidate, discuss within a small group, utilizing all previous ideas and material gathered and arrive at some conclusion about the problem, i.e. the need for paternal dominance over maternal dominance, or the role of destiny.

2. After interacting within a small group (3 - 4 students per group), formulate and organize a coherent presentation in outline form, and explain and defend this conclusion before the class.

3. Given a particular myth chosen by the student (excluding Egyptian, Greek, Roman, and Norse mythology), write an organized paper of approximately 500 words, comparing and contrasting that myth with one specific myth studied in class.

4. Given a choice of fantasy stories written since classical times (Pinnochio, Peter Pan, The Hobbit, Lord of the Flies, for example) read and analyze one for its mythological implications and recurring mythical patterns, and organize a paper of approximately 500 words presenting these mythological implications.

5. Given the use of concepts and patterns discussed in class, fabricate an original myth which adheres to at least one of the patterns (i.e. the pattern of the hero) or concepts (i.e. hubris), with the choice to present the myth as the result of individual effort or group cooperation in a dramatic skit which portrays the myth.

6. At the end of the semester, given all material available that has been studied, to integrate ideas learned into an organized, coherent, comparative/contrast essay discussing the similarities and differences in those areas of mythology studied. formulating arguments as to why myths of one area are different from those of another, supporting these arguments with specific examples from the myths themselves. In spite of

the many contrasting qualities, to determine and explain which patterns seem to be universal throughout the myths.

II. Scope

A. What will be the enduring knowledge that will be needed in the future?

1. Concepts:

   a. What is a myth?

   b. In what way is a myth different from a legend?

   c. In what way could religion be related to myth?

   d. What is a deity and how is the concept of one related to myth?

   e. What is ritual and why is this pattern of behavior linked closely to the myth-making process?

2. Ideas:

   a. Why creation stories are written and how.

   b. Who made the first man?

   c. Why does man die and where do "souls" go after death?

   d. Why does man live in a social situation? a family?

   e. Why was magic and the supernatural so important to early man?

   f. Why was woman more important than man at one time in society?

   g. Why did man, as he seems to show in the myths he wrote, feel the need to dominate woman?

   h. Why were most men more afraid of certain goddesses than of gods?

   i. What are man's ideas of heroic action?

   j. What are man's ideas concerning justice and punishment?

   k. What are man's ideas concerning absurdity or meaninglessness in his actions?

   l. In what ways did man's ideas about an afterlife reflect his attitude of life in general?

   m. In what ways did myths reflect man's search for meaning, truth, goodness, beauty, and justice?

   n. In what way does the thread of tragedy run through the early myths?

   o. What types of psychological awareness of one's self and the complexity of the self present in the myths?

3. Universal truths:

   a. Man's justice to his fellow man as well as to himself.

   b. Man's inhumanity to man.

   c. Man's individual respect and sense of responsibility before the gods.

   d. Man's search for the "golden mean" of behavior, and the danger that existed in extreme or radical behavior.

   e. The danger of hubris, or the overbalance of pride that leads one to a tragic downfall.

   f. The understanding that the greater one's capacity to suffer, the greater one's capacity to experience joy.

   g. Man's search for wisdom, and the concept that to gain wisdom one must suffer (by losing one's self, one finds the self again by gaining insight).

   h. The conflict that exists between human and higher or divine laws; the attempt to pattern human law after "divine" principles.

   i. The desire of all men to be immortal.

4. Principles:

   a. Man creates myths out of self-interest.

   b. Many myths were created out of fear of the unknown and to provide a feeling of security.

   c. The myths of any given age mirror the politico-religious and socio-economic values of the society that creates them.

   d. Man tends to fabricate myths to justify his actions at a given time in history.

   e. Man tends to exercise power and authority over others with the aid of myths.

   f. Myths of creation and extinction of the world are influenced by climate.

   g. Myths developed moreso as culture spread, and were compromised with myths of nearby peoples; thus ideas were synthesized into new myths.

   h. Myths reflect the importance of technology in human development.

   i. Myths provide an explanation for the "self".

   j. Myths tend to explain the social structure and also why certain members of a society are more important than others.

   k. Myths explain the need of man to try to communicate between the visible and invisible worlds.

5. Attitudes

   1. The realization that we are still, in the 20th century, myth makers (i.e. the "American Dream"; hero-worship; search for wealth, eternal youth, beauty, happiness).

   2. The impact of science on myth has in fact brought us in closer tune with the content and message of many myths, with the intellect of supposedly "ignorant" peoples, causing us to realize that, at best, our scientific calculations to explain our creation and existence seem to be sophisticated myths.

   3. The realization that technological advance seems to be surpassing our ability to keep up with what is going on in the world, alienating us from our fellow man; perhaps the ability to see parallels between ancient myths and our own dilemmas can restore our touch with humanity.

   4. The importance of ritual in the myths and ways in which ritual bears importance in our lives.

   5. The overall emphasis on how indebted the Western world is to the great minds of the classical world that created the literary tradition and that fostered a deep reverence of human life and thought.

B. What knowledge, skills, behaviors, understandings, are needed to promote continuing acquisition of knowledge?

1. Remembering (facts)

   a. Basic definition and characteristics that all myths share .

   b. Specific qualities of particular areas of mythology studied.

   c. Knowledge of coherent, organized writing ability to express thoughts and support arguments concretely.

2. Understanding

   a. Classification: ability to read new myths and classify according to different types, i.e. creation myths, man vs. man, man and nature.

   b. Application: apply knowledge previously gained in preceding areas of mythology to new material.

   c. Make comparisons and contrasts of new with former material and draw conclusions.

   d. Notice certain patterns developing and continuing in a common thread, although "muted" in some ways to suit a particular culture, throughout different bodies of mythology.

3. Thinking

    a. Individually to analyze specific new myths in the light of present knowledge, and generalize about certain similarities and differences with myths studied in class.

    b. Synthesize material learned throughout the semester, and without the aid of notes, evaluate one's own comprehension of universal truths, concepts, ideas, principles, attitudes which myths portray and apply in an original way to 20th century man.

III. Sequence: Order in which material shall be accomplished (Simple to Complex)

A. Simple components of myths to comples.

1. Answering basic questions —simple definitions 2. Early changes in man's life-style which are seen in the words of his myths	to	3.	More comples myths which show the changes that have occurred in man's life-style and thinking.

B. Specific to General

1. Specific myths as stories in themselves	to	2.	General, underlying ideas, concepts, principles, problems of man that can be found in the stories

C. Concrete ideas	to	More abstract themes, universal ideas that can be understood as a result of a "dialectic" approach to learning and synthesizing ideas

IV. Topics to be treated: Content

A. General content

1. General introduction to concepts of mythology
2. Prehistoric mythology
3. Egyptian mythology
4. Greek mythology
5. Roman mythology
6. Teutonic (Norse) mythology

B. Thematic content

1. Man and his search for the self
2. Man and nature
3. Man vs. man
4. Man and good and evil
5. Man and his goals
6. Man vs. monsters
7. Man vs. gods
8. Man vs. fate
9. Man and loyalty
10. Hubris
11. The heroic ideal and the tragic hero

C. Genres

1. Myths
2. Dramatic scenes which focus on myths
3. Short stories and poetry from later periods which utilize mythology

V. Levels of achievement

1. Utilizing the knowledge of skills, behaviors, understandings, express orally (in class discussion or group presentation to the class) or in writing (paragraph of 75 - 100 words or essay of 250 - 300 words) the ability to compare and contrast ideas and specific themes occurring in mythology.

   a. To develop individual discipline by having at one's command the basic components of mythology.

   b. To develop critical reading habits which will foster independent, critical thinking and questioning on the part of the student.

2. To develop in the student the ability to logically and coherently argue and debate an issue, providing concrete support of the argument.

3. To foster coherent writing style in students by proposing ideas and supporting them with specific examples (from myths), and summarizing ideas in a conclusive statement.

VI. Procedures, techniques/activities

A. Editing by teacher and student of student ideas, reproduced and distributed to each student along with objectives for course, teacher and student expectations, scope, sequence, and types of evaluation to be expected.

B. Assignments

1. Weekly list of assignments on blackboard for those students who desire to work ahead.

2. Study guides written by teacher provided for each student to accompany reading assignments (sample guide included)

    a. Specific questions give students an idea of what to look for in a chapter.

    b. Type of question geared to motivate students to think about the "whys" of myths.

    c. Thought questions provided at end to stimulate further thought for class discussion.

    d. Credit given upon completion of each study guide.

3. Emphasis on vocabulary which relates to literature and to society today.

C. Adequate study guides in outline form provided for supplementary material studied in class (sample outline provided).

D. Texts for students:

Graves, Robert. The Greek Myths, Volumes I and II. Penguin Books, Ltd., London, 1960.

Hamilton, Edith. The Roman Way. W.W. Norton and Company, Inc. New York, 1951.

Davidson, H.R. Ellis. Gods and Myths of Northern Europe. Middlesex, England: Penguin Books, Ltd., 1971.

Jewkes, W.T. Man the Myth Maker. New York: Harcourt, Brace, Jovanovich, Inc., 1973.

Eth, Clifford. The Magnificent Myths of Man. New York: Globe Book Company, Inc., 1972.

E. Have class discussion daily, dealing with material assigned.

F. Have small group studies and group presentations whenever topics and themes lend themselves to such discussion (i.e. the study of the heroic figure)

G. Reinforce concepts of mythology provided through "games" such as crossword puzzles and "team games" (charades, twenty questions)

H. Have students compile a list of those constellations with mythological names, and have students think of appropriate mythological names for any additional constellations or planets which might be discovered (i.e. another planet in our solar system, beyond Pluto)

I. Have students think of and list riddles similar to that of the sphinx.

J. Make available material for additional independent study for any student desiring to pursue themes and ideas to a greater extent.

K. Audio visual material:

1. Use of films dealing with mythology (those obtainable during the year)

2. Records: Heroes, Gods and Monsters of the Greek Myths. New Rochelle, New York: Spoken Arts, Inc.

3. Cassette-tapes with filmstrips: Our Heritage from Ancient Greece, parts I and II. Pleasantville, New York: Guidance Associates.

4. Record with filmstrip: Mythology is Alive and Well. Pleasantville, New York: Guidance Associates, Subsidiary of Harcourt, Brace, Jovanovich, Inc.

Art and Man Series, Scholastic Magazine, Inc. (the following)

Fantasy and Imagination
Mythology
The Search for Faith (Arthurian myth/legend)
The Hero as Artist

5. Slide presentations: The Center for Humanities, Inc. White Plains, New York.

Man as Hero: Tragic and Comic

Inquiry into the Nature of Man: His Humanity and his Inhumanity (in coordination with the goddess Hestia and the god Ares)

6. Posters of various gods and goddesses .

7. Student art .

8. Bulletin board containing current articles dealing with mythology .

** See Addendum Page 9 A

L. Field trips to movies which bear significance to mythological patterns and themes.

VII. Evaluation procedures.

Addendum to K. Audio visual material:

9. Video tapes for individual or group use prepared by teacher (length 12 - 15 minutes):
    - a. Mythology in Art - part I
    - b. Mythology in Art - part II
    - c. What's in a Nursery Rhyme? (mythological significance of nursery rhyme)
    - d. Monsters in Mythology
    - e. Archetypes in Mythology - part I: Recurring Symbols
    - f. Archetypes in Mythology - part II: Recurring Patterns of Events
    - g. Duality in Mythology - part I: Apollo vs. Dionysus
    - h. Duality in Mythology - part II: Beauty vs. the Beast
    - i. Images of Women in Mythology
    - j. Metamorphosis in Mythology

A. Short quizes on basic factual material.

B. Have students write paragraphs of 200 words dealing with ideas and problems which appear in myths (i.e. Why is fate important in the story of Oedipus?).

C. Student presentations given as a result of individual or small group studies.

D. Class participation and discussion.

E. Essays dealing with comparative nature of myths, or with specific themes (i.e. Discuss, in a well-organized 500 word essay, the role of hubris in one of the hero's lives).

F. One report each marking period dealing with the student's individual ability to analyze myths.

G. Individual conferences with teacher concerning ideas, topics, papers, or problems with study.

VIII. Appendix

A. Specific content of course: gods, goddesses

1. Introduction:

   a. Definitions: myth, legend, religion, deity, ritual.

   b. Function of myth, characteristics and approaches.

2. Prehistoric mythology.

   a. Definitions: supernatural, spirit, shaman.

   b. Stages of civilization which correspond to changing concept of myth.

3. Egyptian mythology:

   Osiris
   Isis
   Set
   Horus
   Anubis
   Thoth
   Khepri
   Ra
   Pharoah

4. Greek mythology:

   Creation stories
   Dethronements of Uranus, Cronus
   Great Goddess
   Triple Moon Goddess
   Zeus
   Poseidon
   Hermes
   Ares
   Apollo
   Hephaestus
   Dionysus
   Hades
   Atlas
   Pronetheus
   Helius
   Phaeton
   Tereus
   Procne
   Philomela
   Asclepius
   Io
   Leda
   Pygmalion
   Galatea
   Sisyphus
   Theseus
   Odysseus
   Priam
   Paris
   Achilles
   Ajax
   Hector
   Cassandra
   Pyramus and Thisbe
   Aeneas
   Elysium
   Eros

Aphrodite
Hestia
Artemis
Demeter
Athene
Muses
Fates
Furies/Erynnies
Pan
Cerberus
Persephone
Hecate
Cerberus
Oracles
Ganymedes
Echidne
Harpies
Medusa
Hesperides
Graea
Hydra
Chimaera
Sphinx
Lamia
Typhon
Tyche
Nemesis
Deucalion and Pyrrha
Orion

Alcestis
Athamas
Castor, Polydeuces
Glaucus
Atalanta
Meleager
Telamon
Peleus
Thetis
Midas
Narcissus
Daphne
Hyacinthus
Iris
Minos
Daedalus
Talos
Icarus
Clytemnestra
Helen
Perseus
Heracles
Jason
Oedipus
Orestes
Electra
Agamemnon
Bellerophon

5. Roman mythology:

Janus
Mars
Jupiter
Juno
Vesta
Vulcan
Saturn

Minerva
Mercury
Genius
Penates
Lar
Faunus
Flora

Ceres
Fortuna
Pluto
Manes
Libitina
numena
augurers

Aeneas
Hercules
Romulus and Remus
Emperor
Allegories
Horatio
Cupid

6. Norse mythology:

Ymir
Yggdrasill
Asgard
Valhalla
Valkyries
Norns

Odin
Thor
Balder
Tyr
Bragi
Idun

Heimdall
Hoenir
Njord
Freyr
Freyja
Loki

Frigg
Skadi
Nana
Fenrir
Mimir
dwarf

Midgard serpent
elves
fyglia
Beowulf
King Arthur

B. Related Vocabulary

chaos
calliope
titanic
sirenian
medusa
stentorian
echidna
nestor
promethian
procrustian
cosmos
uranium
cyclopean
atlas
nymph
lunar
euphemism
fury
thanatos
fortune
Olympic
lethal
mystery
palladium
phobia
martial
vulcanize
volcano
nemesis
pyrex
narcissistic
pegasus
museum
harpie
gorgon
chimaera
echo

psyche
labyrinth
argonaut
mentor
thespian
adonis
cyclone
calypso
protean
hectic
odyssey
cereal
tantalize
arachnida
hyacinth
narcissus
iris
oracular
hubris
ichor
ambrosia
mercurial
lunatic
jovial
saturnine
pan (prefix)
panic
flora
berserk
kraken
griffin
werewolf
vampire
aurora borealis
cupidity

Phrases:

Stygian darkness
argus-eyed
Aphrodite's girdle
mirror of Venus (female)
sign of Mars (male)
golden touch or Midas touch
Aegean Sea
Althaea's brand
Hellespont
martial law
Oedipus complex
Electra complex
medical insignia
hermetically sealed
janus-faced
Achilles heel
Pandora's box
Gordian knot
Herculean task
Amazon
Icarean adventure

C. Bibliographical material

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Bulfinch, Thomas. *Bulfinch's Mythology: The Age of Fable*. New York: New American Library, 1947.

Campbell, Joseph. *The Hero With A Thousand Faces*. New York: The World Publishing Company, 1967.

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Euripides. *Ten Plays*. (A collection). Bantam Books, Inc., 1963.

Frazer, Sir James. *Golden Bough; A Study in Magic and Religion.* New York: St. Martin's Press, Inc., 1950.

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Renault, Mary. *The Bull From the Sea*. New York: Paneheon Books, Inc., 1962.

Slater, Philip. *The Glory of Hera*. Boston: Beacon Press, 1968.

Sophocles. *The Theban Plays*. Middlesex, England: Penguin Books, Ltd., 1947.

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CHAPTER 75: BELLEROPHON (p.252)

1. How did Bellerophon get his name?

2. What occurred at the house of King Proteus, the man to whom he fled?

3. Why was Proteus angry with him, yet why couldn't he murder him?

4. To whom did he send Bellerophon?

5. Why didn't this person kill him?

6. On what quest was Bellerophon sent?

7. What advice was the seer Polybidus to give him before going on his quest?

8. How did Bellerophon manage to kill the Chimaera?

9. In what way did Bellerophon suffer from hubris, and what was the result?

PREHISTORIC MYTHOLOGY

I. Belief in supernatural forces

- A. Beings both different from and superior to living men
- B. Attempts to influence forces directly, or through an intermediary (shaman)
- C. Rituals performed to encourage kind forces, prevent or neutralize harmful ones

II. Categories of supernatural beings

- A. Dead
  - 1. Ancestors of people
  - 2. Could return and haunt or harm the living at any time
- B. Divinities who never existed as ordinary mortals

III. Attempts to find information about prehistoric people

- A. No written sources
- B. Cave drawings
  - 1. Group figures, few of which correspond to reality, intended to portray a mythological scene
  - 2. Scenes often portrayed wish-fulfillment (men painted hunting scenes in hope the event would come true, and they would have a good hunt)

IV. Role of the shaman or magician

- A. By wearing disguises, men believed they had extra powers.
- B. Played the role of established mystic communion, a fusion of a being between himself and animals on which he would act
- C. Appeared to be both animal and human
- D. Supposed to be the god's incarnation
- E. Acted out hunting magic, so that good hunts would occur
- F. Practiced fertility magic, so childbearing would be insured

V. Cult of the dead

- A. Much learned from graves
  - 1. Concept of an afterlife is evident from burial rituals
  - 2. People often buried with valuable items (as well as food) to help them in the new world
- B. Survivors of the dead tried to appease them
- C. Believed that sickness and death were results of magic operations

VI. Stages of civilization which correspond to changing concept of man and his gods

- A. Hunting-gathering society
  - 1. Simplest type of existence (nomadic foragers)

2. Men extract livelihood from habitat by relying on muscular energy
3. Gods seen as forces (sun, wind, rain) - WEATHER GODS

B. Pastoral society
   1. Involves the care of herds of animals; mutual dependence of man and domestic animals
   2. Man remains stationary
   3. Gods seen as natural objects (mountains, rivers), slowly changing to animal form

C. Agricultural society
   1. System of culture based on use of plows, draft animals, controlled irrigation
   2. Development of social classes; women control society, politics, economy
   3. Gods seen as female powers (Great Goddess), changing from animal to human form
   4. Male hunters lost ego; asserted selves by joining club
      a. Wore masks, communicated with spirits
      b. Developed priesthood and mysticism (beginnings of organized religion)

D. City-dwelling society
   1. Assumed governmental structure, kingship, specialized jobs
   2. Writing developed out of need to keep records
   3. Social structure upset; men begin to control economy (king controls society)
   4. Gods (most important ones) are now male and anthropomorphic (human in form)

Essay on Norse Mythology (100 points)

Write a well-organized, well-developed essay on one of the following topics. You may use your book, study guides, and notes. Remember to back up your statements with specific examples from the myths.

1. Compare and contrast various aspects of Norse mythology with those of Green mythology.

2. Explain the possible ways in which climate has effected the Norse myths, including creation stories as well as those of the gods themselves.

3. Much of Norse mythology deals with duality of the fusion of opposite qualities within one force. Discuss, in relation to certain gods, myths, and ideas.

4. Compare and contrast the gods, Odin and Thor, including possible reasons why Thor's cult outlasted Odin's.

SAMPLE PARAGRAPH TOPICS

Select one of the following topics and write a well-developed paragraph:

1. OEDIPUS:

Notice that the fact that Oedipus committed his monstrous crimes in perfect innocence does nothing to alleviate his guilt or suffering. It is the fact that the whole thing has been foreordained by the gods that has caused his misery, and there was no possible way for anyone to escape. Do you think that Oedipus was right in punishing himself severely? Remember that his self-punishment was not a rational decision but was the result of his complete horror at learning what he had done. (Remember to support your answer with specific evidence from the myth.)

2. ANTIGONE:

Discuss Antigone as a heroic person. Consider the actions she completes and the decisions she makes. (Support your ideas with specific examples from the myth.)

SAMPLE ASSIGNMENT (SHORT PAPER)

Guideline for Report II

I. Objectives:

- A. This assignment will enable you to discover ways in which the substance of ancient myths constantly reappears in literature.
- B. You will be able to think about reasons why myth reappears in literature.
- C. Hopefully you will gain greater insight into the mind of humanity and our attempts to search for and understand ourselves.

II. Procedure:

- A. Select a fantasy story which has always interested you (which is not a myth in itself). Examples: Pinnochio, Cinderella, Alice in Wonderland, The Hobbit or the Lord of the Rings Trilogy, the legend of King Arthur, or even Lord of the Flies.
- B. Try to find as much as possible in these fantasy tales that relates to aspects of mythology, such as actual myths, characters in myths, or patterns and themes seen in myths.
- C. Discuss all the aspects of mythology you have found as you write your report.

III. Format (Remember to organize your ideas backing them up with specific examples from both stories and myths)

Introductory paragraph should contain: statement of purpose (exactly what you are setting out to discuss)

Body of report should contain:

1) brief summary of the farytale/story you have read
2) discussion of all possible aspects of the story which relate to mythology
3) discussion of your own ideas as to why these mythical patterns have appeared

Conclusion should contain: summary of the ideas you have discussed (any answers you may have arrived at as a result of your reading and thinking)

Bibliography: Don't forget to list your source:

Last name of author, First. Title of book (underlined). Publishing company, (indent 5 spaces for second line) Location of publishing company, date of publication.

IV. Evaluation:

A. Purpose: (40 points) - the extent to which you fulfill the intention that you state in your introduction.

B. Material: (40 points) - the examples and details that you have found as a result of your reading.

C. Organization: (40 points) - the way you manage your material through an orderly development of words, sentences, and paragraphs to create a clear and unified paper.

D. Expression: (40 points) - the extent to which you discuss your own thoughts and ideas about what you have read.

E. Mechanics (40 points) - the use of acceptable patterns of grammar, as well as proper punctuation and spelling.

*Total point value: 200 points (It should be noted that this report takes the place of a final examination)

ESSAY EVALUATION

1. Achievement of Purpose :
o clearly-stated in beginning
o concept developed somewhat in introduction
o purpose achieved
o not stated; you lack a thesis statement
o concept should be developed somewhat before you go on to the body of your essay
o purpose has not been achieved
o other

_____

2. Content:
o interesting ideas are discussed and developed clearly
o ideas are touched upon but not developed to any extent
o too much time devoted to retelling events rather than discussing ideas
o too much material which does not relate to your theme
o no ideas are discussed or developed
o other

_____

3. Organization:
o well-organized, with an introduction, body, and conclusion
o lacks an introduction
o lacks a conclusion which would summarize your ideas
o ideas could be better organized
o other

_____

4. Expression of ideas:
o specific examples provided to support statements and ideas
o some examples are provided, but more are needed to make your arguments more convincing
o examples are given, but do not logically support your argument
o wording could be more clear to make your ideas more convincing
o no examples are provided at all
o other

_____

5. Mechanics:
o wording is clear, concise, smooth
o wording is awkward and confusing
o unnecessary spelling errors, noted on your paper
o unnecessary grammar errors, noted on your paper

_____

GRADE:________

Newspaper Production   Academic Curriculum
Grade 12

Prerequisited Advisor approval

Objective: To produce bi-weekly issues of the student newspaper throughout the school year except during vacations and holidays.

Activities:

- Discuss ideas for stories, pictures, and cartoons.
- Write assignments and post them for reporters.
- Interview sources for stories.
- Write and type stories.
- Revise copy.
- Copyread reporters' copy.
- Mark copy to prepare it for the printer.
- Headline stories.
- Do page make-ups.
- Read proofs when they are available.
- Conduct subscription and advertising campaigns and maintain records of each
- Design ad layout.
- Address envelopes and prepare them for mailing.
- Read copies of newspapers from other high schools to gain insight as to what students are thinking and writing about elsewhere and to find ideas for Vidette stories.
- Criticize the Vidette each issue in order to bring about improvement in following issues.
- Send bills to advertisers.

Norman Cousins, in one of his Saturday Review editorials, says "The most difficult and precarious enterprise in the world is effective communication. It is the ultimate art. In that respect, we all have a lot to learn."

Oral Interpretation and Persuasion is a one-semester course that offers the student the opportunity to learn both the skill of effective speaking and the pleasure of communicating through oral interpretation. At the same time, because the student must understand himself before he can understand and communicate with others, the course provides exercises and discussions to develop self-awareness.

Although a single course cannot pretend to solve all the problems of communication, Oral Interpretation and Persuasion provides the initial steps toward attaining the "ultimate art."

GENERAL OBJECTIVES

1. To encourage the search for the unique self.
2. To develop ease and pleasure in communicating with people of all ages.
3. To discover the joy of oral interpretation of good literature.
4. To become an effective speaker.

SPECIFIC OBJECTIVES

When the student has completed this course, he should be able to:

1. Identify the major social and cultural influences that shape his personality.
2. Demonstrate proper breath and voice control while speaking.
3. Enunciate words clearly so that others can understand his speech.
4. Demonstrate a knowledge of standard English.
5. Analyze a piece of literature for mood and meaning.

6. Demonstrate an understanding of a piece of literature through an effective oral interpretation.
7. Demonstrate poise and confidence during interviews both as interviewer and interviewee.
8. Research a topic of current interest and present the information orally in a well-ordered, coherent fashion.
9. Detail communication strategies used to resolve conflicts.
10. Deal in a positive manner with conflict either through debate or discussion.

TEXTBOOKS

Krupar, Karen R. Communication Games.
New York: The Free Press, 1973.
Wilkinson, Charles A., et al. Speaking Of Communication/Interpretation/Theater.
Glenview, Illinois: Scott, Foresman and Company, 1975.

COURSE OUTLINE

UNIT I: COMMUNICATION
- A. Self-perception
  - 1. Awareness activities
  - 2. Influences on personality development
  - 3. Attitude toward communication
- B. Interpersonal communication
  - 1. Verbal and non-verbal language
  - 2. Directions of communication
  - 3. The interview
  - 4. Group process: problem solving
- C. The speaking moment
  - 1. Speaker-audience relationship
  - 2. Organizing a speech
  - 3. Principles of communication/delivery
  - 4. Persuasion
  - 5. Conflict and communication
  - 6. Informal debate
  - 7. Panel discussions

UNIT II: ORAL INTERPRETATION
- A. Principles of interpretation
  - 1. Choosing a selection
  - 2. Analysis and preparation
  - 3. Performance
- B. Interpretation of narratives
  - 1. Structure analysis
  - 2. Character analysis
  - 3. Preparation and performance
- C. Interpretation of poetry
  - 1. Structure and sound
  - 2. Images and meaning
  - 3. Preparation and performance

D. Dramatic Interpretation
    1. Vocal and physical techniques
    2. Adaptation of script for reading
    3. Preparation and performance
E. Readers' Theatre
    1. Preparing a script
    2. Analysis
    3. Voice divisions
    4. Responsibilities of the individual in choric productions
    5. Rehearsal suggestions
    6. Performance

EVALUATION OF STUDENT ACHIEVEMENT

Grades will be determined in conference by the teacher and the student.

Each of the following categories is evenly weighted:

Quality of Work: homework, oral reports, oral interpretations, etc. This is based on a standard established by the teacher, not on a comparison of student performances.

A - excellent; consistently meeting the standard set by the teacher
B - good; inconsistent; accurate but not top notch
C - mediocre; barely meeting assignments
D - poor; low quality

Effort

A - always works to best of ability; every activity accomplished with pride
B - making a good effort; good but not consistent
C - so-so effort; extremely inconsistent
D - little effort; only a flicker of response

Class Participation, Cooperation, Attitude

A - significant contributions; positive, open attitude; constant and spontaneous effort to make this class "work"
B - some contribution; working for the class sometimes
C - answers when obliged to; neutral attitude; irregular cooperation
D - filling a space; little cooperation; indifferent, even hostile

Individual Improvement

A - marked and growing
B - signs of progress; responding to class or individual stimulation
C - no progress

Although I have not included the grade F in the above standards, a student who does not attend school regularly or who does not involve himself with the class will not be learning.

SCOPE

The scope of the course has been introduced in the philosophy section and objectified in the outline and teaching strategies sections.

SEQUENCE

The course begins with various readings and activities dealing with self-perception. As the student begins to comprehend how cultural and social influences shape his personality, he becomes more capable of determining his own mental and emotional development.

This assertiveness leads naturally to a desire for interpersonal communication. Here the student deals first with the familiar activities with classmates, and them with new situations, interviews with people in the community.

From informal conversations and activities, the student next moves to formal speaking situations, carrying forth a well-established tradition.

In the final unit of the course, the student, in effect, becomes an instrument of communication. In presenting oral interpretations, he serves as the medium through which is communicated another person's writings.

Thus the student continually widens the circle of commmunication of which he is the nucleus.

SAMPLE PROCEDURES

This course allows for the following aspects:

1. Formal lecture
2. Varied media presentations
3. Role-playing
4. Large-group, small-group, and individualized activity
5. Interviews with members of the community
6. Student presentations
7. Simulations and other communication games
8. Informal discussions
9. Periodic summation and evaluation
10. Teacher-student conferences on projects, grades, etc.
11. Guest speakers

SELECTED BIBLIOGRAPHY

VT 419 "Body Talk"

VT 420 "English is a Personal Thing"

VT 400 "Exploring Language Myth"

FSS 400 "Speaking of Language"

Ciardi, John. How Does A Poem Mean? Boston: Houghton, Mifflin & Co., 1959

Harris, Thomas. I'm O.K. - You're O.K. New York: Harper & Row, 1967

Various anthologies of literature.

EVALUATION AND REVIEW

Minor revisions may be made as the course progresses. At the conclusion of each semester, a complete evaluation is made, based on apparent learning and interest, and, if necessary, major revisions done. Student evaluations are given consideration. As with all courses, administrative evaluation is routine.

TEACHING STRATEGIES

Teaching strategies are varied as can be seen in the following suggested daily plans.

Day 1 - Organization of class. Prepare for speeches of introduction on day 2. Students interview each other for information.

Day 2 - Speeches of introduction. To encourage students to learn each other's names, announce "name quiz" for day 7. Read together Cummings' quotation p. 7, Speaking Of... Assignment: Read pp. 7-18. Respond to questions p. 10.

Day 3 - Discussion of "The Unique You." Discuss people walls, p. 17. Students begin their people wall--due day 4. Assignment: Complete people wall. Write response to #2, p. 19.

Day 4 - Collect people wall and written assignment. Begin "Unique You" file for each student. Continue reading and discussion of text, pp. 19-25—perception, influences on perception, selective perception. Assignment: Respond in writing to paragraphs 2 and 3, p. 25.

Day 5 - Collect assignment and place it in file. Lecture on interpersonal Communication Games, linkages, verbal and nonverbal language, feedback. Assignment: Prepare questions for "Dyadic Interviews," Communication Games, pp. 5-7.

Day 6 - Conduct Dyadic Interviews. Assignment: Reminder of name quiz. VT 419, "Body Talk"

Day 7 - Name quiz first ten to fifteen minutes. Pair off. Each pair has 5 minutes to plan a short message to communicate without words; present to class. When the exercise is completed, discuss kinds of nonverbal symbols observed. Assignment: Read pp. 32-39.

Day 8 - Explanation of assignment for day 9: Observe how 3 students and 3 adults communicate. Note vocabulary, slang, length of message, rate of speaking, gestures, etc. Make notes. Read in class pp. 40-48. Together read and discuss poem, p. 49. Assignment: Quiz day 10 on above material.

Day 9 - Share conclusions from assignment: Place in two master lists on blackboard for comparison and contrast. Do any other subcultures communicate differently? (Truckers, bikers, medical people, etc.) Does everyone in school speak the same? Problems? Relate discussion to reading assignment of previous day.

Day 10 - Quiz on material from book. Announce long-term assignment: Interview an adult you consider successful. In the interview, include (a) his definition of success, (b) whether or not he considers himself successful, (c) what kinds of personal behaviors or skills he believes contribute the most to success in life. Is communication skill significant? Due day 24.

Day 11 - Divide into groups of four or five, each of which will be assigned a role such as student, friend, brother, sister, husband, wife, babysitter, parent, teacher, etc. In each group, discuss and then write down how you expect a person to act who fills that role. How do people learn what others expect from them? What part does speech communication play in the learning process? (Example: A student is expected to show respect for teachers. You know this because other people (mostly older ones) tell you so and because you learn early in life that you can be punished if you aren't respectful.) Assignment: Begin to prepare for interviews. Select someone you might want to interview. Begin compiling a list of questions.

Day 12 - Check names for interviews to be certain there are no duplications. Work with interview questions. Assignment: Set up appointment with interviewee for time between days 15 and 23. Complete minimum of 20 questions.

Day 13 - Discuss interviewing. Refer to text, pp. 50-60. Collect questions for interview to check them.

Day 14 - Return questions, record times for interviews. "Cooperative Squares," Communication Games, pp. 109-111. Assignment: Select a current problem to be solved by a small group.

Day 15 - Read and discuss pp. 67-77, "The Small Group Experience." Divide class into small groups to begin problem solving: Activity 2, p.77.

16-23 - Complete problem solving activity. Refer to pp. 78-90. Reminder: reports of interviews due day 24.

24&25 - Reports of interviews. Discussion of the experience. Optional: Mock job interview.

26 - Begin "The Speaking Moment," pp. 93-100. Assignment: Select a topic for a speech of demonstration.

27 - Outline speeches. Assign dates for speeches. (pp. 103-108).

28 - Discussion of delivery, speech critiques. (pp. 108-115).

29 - Final check on speech preparation. Discussion re: responsibility of audience.

30-34 - Speeches of demonstration. Critiques.

35 - Begin preparation for persuasive speeches. Read and discuss pp. 120-129. Assignment: (1) Select a topic; (2) Observe persuasive speakers on TV, in the classroom, in person or listen to radio. Be ready to discuss effectiveness and methods they used. Due day 37.

Day 37 - Reports on persuasive speakers from day 35. Continue research. Begin speech outline.

38 - Speech outline. Complete speeches for day 40.

39 - "Power Game," Communication Games, pp. 113-114.

40-44 - Persuasive speeches and critiques

45 - Begin discussion of conflict, pp. 145-152.

46-47 - "Communication Problems in Cities," Communication Games, pp. 119-120.

48 - Discuss the use of debate and some of the principles behind it.

49 - Demonstration debate by McCaskey debate team.

50 - Introduce oral interpretation; demonstration of oral interpretation of poetry by Speech League members.

51 - Students select poetry for interpretation.

52 - Copy poetry selections, double-spacing on one side of the paper. Check pronunciations and definitions where necessary. Paraphrase the selection.

53-54 - Prepare the oral interpretation according to directions on printout, "Oral Interpretation." (See Appendix)

55-58 - Oral presentations and critiques.

59 - Demonstration of oral interpretation of prose by Speech League members.

60 - Students select prose.

61-62 - Preparation

63-67 - Oral presentations and critiques.

68 - Read "Choric Interpretation," pp. 140-148 in text. Divide class into small groups for choric readings.

69-71 - Preparation

72-74 - Choric presentations and critiques

75-85 - Students may be given the option of preparing a panel discussion or readers' theatre in small groups, or the entire class may do the same thing. Preparation and presentations may be completed during this time.

86-90 - Each student chooses an oral interpretation or a speech as a "final exam."

PAPERBACKS FOR PLEASURE

I. Course Description

The course will include the reading, comprehension and evaluation of twelve books. Each student will be given free choice of a book in each of nine specific categories. He will be given free choice of three books with no specific category assigned. He will select books on the basis of self-awareness of his current reading level and interest areas. He will anticipate improvment in his reading and comprehension; he will seek guidance in broadening his interest areas and in achieving higher reading levels. Nine categories furnish the student with balance and range in subject areas. Three reading levels, from high to average to low, help the student to select books that facilitate and challenge his reading habits. Each student will participate in the experiences of each of the twelve books, will join his classmates in classroom activities, will evaluate his reading and reporting, and will communicate these ideas to others.

II. Competencies and Prerequisites

Students should be able to read on or above the tenth grade level. The course is offered to grades ten through twelve. The course is offered for one semester (90 class periods).

III. Behavorial objectives

A. Self-knowledge
1. To select books within one's competencies and interests
2. To pace oneself to meet reading and reporting deadlines without supervision, with six days generally in which to complete the book, classroom activities, and reports
3. To establish self-imposed challenges to one's interest areas and reading level as the course progresses
4. To read impromptu any section of the book when called upon

B. Comprehension
1. To report facts and information in books
2. To compare, contrast, and describe characters, settings, conflicts and solutions open to characters
3. To propose alternative solutions open to characters
4. To identify beliefs, ideas and values which motivated characters or authors
5. To define the author's purpose and point of view

C. Application
1. To choose books within categories and reading levels
2. To participate in classroom activities
3. To prepare reports which are clear, complete and correct

Course Content

A. Selection and Reading of Twelve Books

1. Categories
    a. Biography and autobiography
    b. Beauty, goodness, ideals, religion[1]

c. Hobbies, skills, "How To" books
d. Leisure, comedy, travel
e. Mystery, suspense, adventure
f. Terror, evil, crime
g. Three books from the student's areas of interest
h. Unusual people and groups
i. War, mass confrontation, violence
j. World of nature[2]

2. Three Levels
a. High
b. Average
c. Low

B. Classroom Activities

1. 1. Films[3]
2. Orientation for categories
3. Group projects
4. Reports
5. Evaluations

V. Assignments for each Category

A. Category A: Biography and Autobiography
1. Selection of books
a. High
Agony and the Ecstacy, The
Autobiography of Malcolm X * **
Bell Jar, The
Blackberry Winter **
Churchill, Winston
Coming of Age in Mississippi
Curie, Madame
Gandhi, Mahatma
King, MartingLuther
Lincoln, Abraham
Love is Eternal
Manchild in the Promised Land * **
My Several Worlds
Siddhartha
Soul on Ice *
Yankee from Olympus
b. Average
All Creatures Great and Small *
Anything can Happen
Autobiography of Benjamin Franklin
Autobiograohy of Miss Jane Pittman
Barton, Clara
Black Like Me * **
Bonnie and Clyde **

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[1] Schedule at Christman-Hanakah time and at Easter-Passover time

[2] Schedule in early spring and autumn in full color

[3] Films for background reading in general
"Alphabet Conspiracy," Pts. I & II
"Let's Write a Story"
"Eye of the Beholder"
"What Is Poetry?"

Day Kennedy Was Shot, The
Day Lincoln Was Shot, The
Diary of Anne Frank
Franklin, Benjamin
Gather Together In My Name *
Gershwin, George
Go Ask Alice *
I know Why The Caged Bird Sings *
Jeremy
Lieutenant Calley, His Own Story **
Margaret Sanger: Pioneer of Birth Control **
New Testament: Mathew, Mark, Luke, John
North To the Orient
Papillon
Profile in Courage
Raw Pearl, The
Rockin' Steady *
Rose Kennedy
Short Season
Spirit of St. Louis
Steps in Time
Talking to Myself
This Life I've Had **
To Be Young, Gifted and Black **
To Race the Wind *
Untouchables **
Yes I can
When All the Laughter Died in Sorrow **

c. Low

Brian's Song
Cheaper by the Dozen
Cross and the Switchblade, The **
Execution of Private Slovish
Family Nobody Wanted
Hano **
Hebrew Scriptures: Esther, Jonah, Ruth
I Always Wanted To Be Somebody
I Am Third
Jim Thorpe Story
Junkie Priest
MY Lord, What A Morning
Mrs. Mike
Nigger **
Olga Korbet: Tears and Triumph
Story of My Life: Helen Keller
We
Willie Mays Story, The

2. Classroom Activities

a. Films

"The Autobiography of Miss Jane Pittman, Parts I,II,III"
"Freud: Hidden Nature of Man"
"Galileo: Challenge of Reason"
"Helen Keller"

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* Listed by American Library Association among "best books for teenagers since 1960"
** Paperbacks ordered by McCaskey library staff for Paperbacks course (1977)

"Mark Twain's America, I,II"
"Newton: The Mind That Found the Future"
"Profiles in Courage(Series)"

b. Records of poems written by the authors

c. Visuals
Clippings of current herois people
Posters of Heroes

d. Group project
Divide the class into groups of three. After each group discusses, bring the findings back to the total class in an oral report, and make a list on the blackboard. Discussion: What characteristics made this person noteworthy?

On the blackboard, each person will write the name of the person in the biography, and write after the name the name of the person who motivated him or her to achieve. Discuss what the person did which motivated the main character.

3, The Report

Composition of not less than 250 words on one of the following:

1. Contrast or compare the main character in this book with one in another book which you read recently
2. Write your personal reaction to the subject of the book: his contributuons, his inheritance, the people who influenced him, his personal efforts and struggles, the lasting influence which he gave.
3. From the book, select a statement which summarizes the character or message of the person. Develop the idea into a full profile of the person.
4. Show that the person accepted or rejected the basic code of his society. Then support the idea that this acceptance or rejection contributed to his struggle to achieve.
5. Write a story of this person as he would have been if some important person or experience or belief had not been present
6. Compare the subject of the biography with an outstanding leader in our community who has achieved in his field.

4. Evaluation based on fulfillment of the topic chosen

B. Category B: Beauty, Goodness, Ideals, Religion

1. Selection of Books
a. High
Ben Hur
Bridge of San Luis Rey
Chosen, The
Christ Stopped at Enboli
Christy
Cry, the Beloved Country
Don Quixote
Fellowship of the Ring
Gospel of St. John
Greek Way **
Growth of the Soil
How Green Was My Valley
Job: Hebrew Scriptures
Les Miserables

Love and Will
Markings
Magnificent Obsession **
My Name is Asher Lev
Power and the Glory, The
Quo Vadis
Robe, The
Seven Storey Mountain
Siddhartha
Source, The
Stranger, The
To Kill a Mockingbird *
Walden **
Wind, Sand and Stars

b. Average
Bless the Beasts and the Children
Dark Night of Resistance
Dave's Song **
Death Be Not Proud
Franny and Zooey
Friendly Persuasion
Green Pastures
Goodbye, Mr. Chips
Go Tell It on the Mountain
Happy as the Grass Was Green
Heart Is a Lonely Hunter, The **
I have a Dream
I Heard the Owl Call My Name *
I Never Promised You a Rose Garden
Jazz Country
Job: Hebrew Scriptures
Lantern In Her Hand
Miracle At Philadelphia
Run, Shelley, Run
Survive the Savage Sea *
That Was Then, This Is Now
To Race the Wind

c. Low
Admission to the Feast
Are You There, God?
Cross and the Switchblade, The
Day No Pigs Would Die, The *
Friends, The *
Gift From the Sea
Grizzley **
House of Tomorrow *
Jeremy **
Jonathan Livingston Seagull
Joy in the Morning **
Light A Single Candle
Lilies of the Field
Lisa and David
Mr. and Mrs. Bojo Jones *
No Language But a Cry
Paper Moon
Other Side of the Mountain, The
Patch of Blue **
Pearl, The
Phoebe
Red Pony, The
Sounder

Summer Before **
Sunshine
Tell Me That You Love Me, Junie Moon *
To Race the Wind *
Where Lilies Bloom

2. Classroom Activities
   a. Films
      "Art of the Middle Ages"
      "The Peter Tchaikovsky"
      "The Red Balloon"
      "The Wyeth Phenomenon"

   b. Records
      Students may sign up for records which have come from a specific religious tradition, such as a record of the Mormon Choir, Gregorian chants, Bach, etc. Students may give background for the records for extra credit

   c. Visuals
      A display of sacred literatures, including The Bible, Koran, Hindu Scriptures, Taoist and Buddhist sayings. Short quotations from sacred literature will be written on the board, preferably by students.

3. The Report

   The form of this report will be a letter. You may choose to write a letter which you will send to the person or persons to whom you address it. The letter must be personal, honest and sincere, without being sentimental.
   a. Letter of thanks to: relatives or friends who have given you something; to a person who has contributed to your school experience; to someone who helped you in a special way who does not know about his help; to a group who has provided a program or entertainment; to persons who gave a party, or special help on a field trip; to someone who gave you good advice.
   b. Letter to the author of a book which meant much to you
   c. Letter to cheer someone; a sick friend; a pupil in a foreign school; a relative who has lost someone in death; a former teacher whom you have learned to appreciate
   d. Letter to the school librarian recommending a book which has been especially meaningful to you
   e. Letter to a friend, confiding a problem

4. Evaluation: two bases. First, accuracy in the letter form, and second, fulfillment of the personal element in content

C. Category C: Hobbies, Skills, "How TO" Books

1. Selection of a book
   a. High
      America's Camping Book
      Foxfire Book, The *
      How To Be Accepted in the College of Your Choice
      How To Read A Book
      How To Stay Alive in the Woods
      Sierra Club Wilderness Handbook

b. Average
   - Automobile Repair Manual
   - Basic Automobile Tune-up and Test Equipment
   - Basic Automotive tools and How to Use them
   - Chilton's Car Manuals
   - Complete Backpacker **
   - Glamour Book
   - Glenn's Complete Bicycle Manual
   - How To Get Your Car Repaired Without Getting Gypped
   - How To Make ESP Work For You
   - Motorcycle Handbook **

c. Low-
   - African Crafts For You To Make
   - Backpacking
   - Beauty Book
   - Chilton's Motorcycle Troubleshooting Guide
   - Easy Motorcycle Riding **
   - Everyday Grooming
   - Guide To Model Car Racing
   - Hot Rod **
   - It Takes Jack To Build A House
   - McCall's Sewing Book
   - My Sister Mike **

2. Classroom Activities

a. Films
"How To Make A Pot"
"Solo"

b. Classroom activities
1. Each student will complete a file card on which he will report:
   - His hobby
   - When he first became interested in it
   - Who and what encouraged him in it
   - His participation in the hobby
   - Friends he learned to know through it
   - The future he sees for his hobby
2. Students should be informed a month in advance of the nature of this unit. During the time of the study, students will display their hobbies.

3. The Report

All reports will be oral demonstrations. Each person will bring to class a copy of the book he has read, and will evaluate it as a part of his oral demonstration.

All materials needed to demonstrate the hobby must be brought to the classroom on or before the day of the presentation. Examples of the completed hobby should be available for inspection by the class. In the case of food preparation, samples can be brought in. For simple handcrafts, the presenter may ask the class to participate as he gives instructuons. In some cases, another student will be a part of the demonstration, as in manicuring or cosmetology.

A sign-up sheet should be put on the board, with extra credit given to those who sign up to be the first presenters. Students should indicate the amount of time needed for the demonstration.

4. Evaluation

Student Time Keeper	(Time limits observed)	5 points
Clarity in pronounciation and voice quality		5 points
Organization of material		10 points
Enthusiasm		5 points
Student Response		10 points

D. Category D: Travel, Comedy, Leisure

1. Selection of a book
   a. High
      Africa
      African Queen
      Aloha State
      Anna and the King of Siam
      Asia
      Benchley Beside Himself
      Bigger Than A Breadbox
      Chips Off the Old Benchley
      Drifters
      Everything But Money
      Good Earth
      Green Mansions
      Hawaii
      Life With Father
      Light In The Forest
      Lives of Archie and Mehitabel
      Mutiny on the Bounty
      My Antonia
      My Life and Hard Times
      Old Jules
      On The Road
      Russian Journal
      Thurber Album
      Thurber Carnival
      Trade You An Elk
      Travels With Charley **
      Trout Fishing in America **
      Zorba, The Greek
   b. Average
      All Creatures Great and Small *
      Around the World In Eighty Days
      Big Sky
      Black Rose
      But I Wouln't Want To Live there
      Butterflies Are Free
      Cheaper By the Dozen
      Cruel Sea
      Dove *
      Four Seasons North
      Guiness Book of World Records
      Guiness Game Book
      How Green Was My Valley
      Inside Russia Today
      Kentuckians
      Made In India
      Mouthful of Petals
      My Sister Eileen
      Nights and Days on the Gypsy Trail
      No Room in the Ark

North To The Orient
Nuts In May
Oregon Trail
Rains Came, The
Sayonara
Shake Well Before Using
So Big
Teahouse of the August Moon
Treasure Island
Typee
Up The Down Staircase
We Shook The Family Tree
World With Auntie Mame

c. Low
All In The Family
Frazier/Ali
Funny Letters from Funny People
Happy Days
Harold and Maude
Highpockets
Horsecatcher
It Gives Me great Pleasure
Joe Hill
Kid Comes Back, The
Laugh Until It Hurts
Mink on Weekends
My Darling, My Hamburger
Pigman, The
Sea Wolf
Showboat
Single Pebble, A
Snow Country
Summer of '42
Three Against The Wilderness
Why Not Join the Giraffes? **

2. Classroom Activities

a. Films
"Vicious Cycles"
"Shivering Spooks"
"Zax"

b. Investigative Project
On the first day of the unit, give each student a copy of the National Geographic magazine. He will choose an article in that issue, read it during the period, and during the last five minutes write about three new things he learned from his reading about a faraway land.

On maps from various parts of the world, ask students to mark with labels bearing their names the place which they will be studying in their reading on travels. If the student is reading about comedy, or a book of humor, he will post a joke or cartoon which he has found.

3. The report

Choose one of the following:
1. An illustrated talk on a place where you have traveled. The speech may be accompanied by slides or movies, not by small pictures.

2. Fulfill an individualized report requested by the teacher. This unit will afford the teacher an opportunity to individualize assignments. Ask the students to bring books to class for several days. Look at them, and design assignments for each. On the day of the report, students will leave the book on the desk in exchange for the assignment, written in individualized papers. The teacher will keep the books, correct the reports for the next day, evaluate them in terms of fulfillment of the individual assignment and of correct grammar, and return the report, with the book, to the students the next day for accurate rewriting. Students may add material the next day from the book. However, the major points will have been earned on the first day's reporting.

   Sample assignments might be: If you were traveling in the country of   , what places would you visit, based on the contents of this book, and why?

   Show how the geography of the country influences the way the people live.

   Compare the life style of people living in the cities in ____, with the way people live in the rural areas. Give examples to show the differences, and then explain why there are these differences.

E. Category E: Mystery, Suspense, Adventure

1. Selection of the book
   a. High
      Adventures of Sherlock Holms
      Alice In Wonderland
      Around the World in Eighty Days
      Brave New World
      Caine Mutiny, The
      Cat's Cradle
      Dracula
      Drums
      Dune *
      Farenheit 451
      Future Schock
      Green Mansions
      Gulliver's Travels
      Hawaii
      Hobbit, The
      Huckleberry Finn
      Leatherstocking Series
      Moby Dick
      Mutiny on the Bounty
      Nineteen Eighty Four
      Northwest Passage
      Oregon Trail
      Robinson Crusoe
      Seven Days in May
      Spy Who Came in From the Cold, The
      Stranger in a Strange Land *
      Watership Down *
      We (by Zamyatio)

b. Average
Agatha Christie Fiction
And Then There Were None
Black Sunday
Childhood's End **
Columbo
Dreamland Lake
Fail Safe
Friday the Rabbi Slept Late
Godfather, The
Hound of the Baskerville
House of Nightmare
In the Heat of the Night
Jaws
Journey to Ixtlan *
Limbo of the Lost - Today *
Man Who Loved Cat Dancing
Moonstone
Murder on the Orient Express
Ninety Minutes at Entebbe
Planet of the Apes
Sacco
Saturday the Rabbi Went Hungry
Sunday the Rabbi Stayed Home
Serpico
Seven Per Cent Solution
Star Trek
Stories by Edgar Allan Poe **
Survive the Savage Sea
True Grit
We Have Always Lived in the Castle *
Where Are the Children?
Witness to the Prosecution

c. LOW
Andromeda Strain *
Black Tiger at Indianapolis
Blue Knight
Crash Club
Dove *
Fantastic Voyage
Grizzly *
Haunted Mountain **
Hot Rod
Hot Rod Rodeo
Nightfall
Night to Remember
Road Race
Sting, The
Time Machine
Twenty Thousand Leagues Under the Sea

2. Classroom Activities

a. Films
"Eye of the Beholder, The"
"Omega"
"Fall of the House of Usher"

b. Group Projects
1. After two or three days of reading, students will form groups of four. Each student will tell the others in his group what is happening in his book up to this point. He will give

characters, forces at work in the plot, etc. Each student will write what he thinks will be the outcome of the story, including the reader of the book.

2. Find brief "who-dun-it" puzzles and solve as groups or class

c. Records of Poe poems and short stories

d. Visual activity: The Detective Eye
Place on a center table, clearly visible to the students several unrelated o-jects. After five minutes, ask each student to list all the objects he observed. Place the list on the board, student by student, until all have been listed. Give each student the opportunity to list one on the board. Include in the display more objects than there are students in the class

3. The Report

a. Report an observation of a murder trial in the local courts
b. Interview with someone who was the victim of a suspenseful experience
c. Observe an accident, a fast-moving situation, or a troublesome incident. Give five views of the incident as seen by five persons who saw it. Draw a diagram to show where each person was situated at the time of the incident
d. Write an imaginative adventure for the purpose of escape from a harsh or monotonous life
e. Write the details of the mystery, adventure or suspense book. Then write three possible conclusions to the events which led up to the resolution. You may or may not include the conclusion given by the author.

F. Category F: Terror, Evil, Crime

1. Selection of books
a. High
Animal Farm
Child Buyer
Clockwork Orange
Compulsion **
Contender
Count of Monte Cristo
Crime and Punishment
Demian
End of the Road, The
Frankenstein
Gulag, Archipelago, I and II **
Helter Skelter **
In Cold Blood **
Metamorphosis **
Mother Night
Of Human Bondage
One Day in the Life of Ivan Denisovich
Penal Colony **
Picture of Dorian Gray, The
Strange Case of Dr. Jekyll and Mr. Hyde, The
Trial, The
Untouchables **
b. Average
Bad Seed * **

Bonnie and Clyde **
Butterfly Revolution, The
Car Thief **
Coming of Age in Mississippi
Daddy Was a Numbers Runner * **
Dawn
Day the World Went Away, The
Execution of Private Slovick **
Frankenstein **
Godfather, The **
Hiroshima **
If Beale Street Could Talk *
Journey to Ixtlan *
Loneliness of the Long Distance Runner
Lord of the Flies **
Man With the Golden Arm
Mind Drugs
Night Stalker
Night Watch
Other **
Panic in Neddle Park
Paper Moon **
Santa Claus Bank Robbery
Sentinel
Serpico *
Shrewsdale Exit
Story of Al Capone
Teacup Full of Roses
Ugly American, The
Von Ryan's Express *

c. Low
Chase, The
Count Me Gone
Cross and the Switchblade, The **
Dark Harbor Haunting
Dracula
Easy Rider
Electric Kool-Aid Acid Test
Go Ask Alice *
Just Dial a Number
Leslie
Little White Lies
Long Ride on a Cycle
Night to Remember, A. **
On City Streets
Other
Outsiders
Ox-Bow Incident **
Pigman, The **
Sticks and Stones *
Tunder Out
Victims
Weekend Man

d. Not Acceptable
Comic Books, picture books, pamphlets, The Exorcist, Burnt Offerings, Carrie, Marathon Man, Mickey Spillane Series, The Omen

2. Classroom Activities
a. Films
"Anatomy of a Dictator - Hitler"
"But Jack Was A Good Driver"

"Law: A System of Order"
"Matter of Conscience: Sir Thomas More"
"Violence Just for Fun"
"Witches of Salem: Horror and Hope"

b. Visuals
Make a graffiti board. Explain the meaning of the word, and its origin in Lation: everyday language of the common people, street language. Students write quick scrawls of warning which they have seen or heard.

c. Impromptu Composition
Jot down the story of a nightmare which has terrorized you. Often the nightmare repeats itself. Exaggerate the images and the action. Do not give attention to grammar or sentence structure. Use quick, everyday words which show excitement.

3. The Report

Choose one of the following:
1. Interview an official on the police force and report a juvinile crime: prevention of juvenile crime; most frequent misdemeanor among juveniles.
2. Visit a criminal court and report the place, the indictment, the defendant and counsel, the prosecutor, the witnesses, the jury, the judge, the sentence
3. Find 50 words in the book which are related to fear and terror. Use each in a sentence, using the first person (I) as the subject of each sentence.
4. Choose ten scenes from the book which you would use if you were shooting the story on film. Describe each scene so the cameraman would know what to pick up.
5. Report a crime as it might be printed in the newspaper, but go on to tell the losses of the victims, in bodily injury and in loss of property.
6. Keep a daily log of automobile accidents in the local newspaper in which teenagers were involved. Keep the log for two weeks.
7. Make a collage of headlines from the local newspapers of crimes in the county.

4. Evaluation based on the degree to which the person showed crimes as (1) vivid, and (2) nearby

G. Category G: Books without category. Choice by student interest

1. Selection of the Book

a. High
Adventures of Augie March **
Autobiography of Malcolm X * **
Bell Jar, The
Blackberry Winter **
Catch - 22 *
Chosen, The *
Coming of Age in Mississippi *
Clockwork Orange **
Compulsion **
Dune *
Demian **
Doctor Zhivago **
Exodus **
Fall of the House of Usher **
Foxfire Book, The
Greek Way **

Gulag Archipelago, I, II **
Helter Skelter **
In Cold Blood
Magnificent Obsession **
Manchild in the Promised Land * **
Metamorphosis **
My Sweet Charlie **
One Day in the Life of Ivan Denisovich *
One Flew Over the Cuckoo's Nest *
Penal Colony **
Separate Peace *
Silent Spring *
Slaughterhouse Five *
Soul on Ice
Stranger in a Strange Land
Tales of the South Pacific
Trout Fishing in America * **
Von Ryan's Express *
We (by Zamiatin)

b. Average

Alice in Wonderland **
Alive *
All Creatures Great and Small *
Always on the Run **
Andromeda Strain *
Bad Seed **
Ball Four **
Black Like Me * **
Bless the Beasts and the Children *
Bonnie and Clyde **
Cannery Row **
Car Theif **
Childhood's End
Compleat Backpacker **
Daddy Was a Numbers Runner * **
Dave's Song **
Dove *
18 Best Stories by Edgar Allan Poe **
Electric Kool-Aid Acid Test **
Execution of Private Slovik **
Fall of the House of Usher **
First Person, Singular Number **
Frankenstein **
Gather Together *
Go Ask Alice *
Go Tell It on the Mountain **

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* The American Library Association has designated the following as "the best books for teenagers published since 1960."

** Books ordered by the McCaskey library staff for the course in Paperbacks (1977)

Godfather **
Heart Is a Lonely Hunter, The **
Hiroshima **
House of Tomorrow *
If Beale Street Could Talk *
I Heard the Owl Call My Name **
I know the Caged Bird Sings *
I Never Loved Your Mind **
I Never Promised You A Rose Garden *
I'll Get There, It Better Be Worth The Trip **
Journey to Ixtlan *
Junkie Priest
Lieutenant Calley, His Won Story **
Limbo of the Lost **
Lisa, Bright and Dark * **
Little Big Man
Loneliness of the Long Distance Runner **
Lord of the Flies **
Motorcycle Handbook **
My Darling, My Hamburger **'
My Sweet Charlie * **
Nobody Waved Goodbye **
Other **
Panic in Neddle Park **
Paper Moon **
Reflections on a Gift of Watermelon Pickle *
Rockin' Steady *
Serpico *
Summer of '42 **
Survive the Savage Sea *
This Life I've Led **
To Be Young, Gifted and Black **
To Race the Wind *
To Sir With Love * **
True Grit **
Trying Hard to Hear You *
Tuned Out **
2001 Space Odyssey *
Untouchables **'
West Side Story **
When All the Laughter Died in Sorrow **
When the Legends Die *

c. Low

American Graffiti **
April Morning *
Autobiography of Miss Jane Pittman *
Born Free *
Chocolate War, The *
Cross and the Switchblade, The **
Day No Pigs Would Die, A *
Drop-Out **
Easy Motorcycle Riding **
Fantastic Voyage *
Fog Comes on Little Pigs Feet **
Friends, The *
Girls of Huntington House, The **
Grizzly **
Hatter Fox *
Haunted Mountain **
Hero Ain't Nothing But a Sandwich, A *

Hot Rod **
Incredible Journey *
Jeremy **
Joy in the Morning **
Light A Single Candle **
Mr. and Mrs. Bojo Jones *
My Sister Mike **
Nigger **
Night to Remember **
Olga Korbut: Tears and Triumph **
Outsiders, The
Ox-Bow Incident **
Patch of Blus **
Phoebe **
Pigman **
Red Pony **
Roberto Clements **
Run, Shelley, Run *
Sticks and Stones *
Sounder **
Summer Before **
Tell Me That You Love Me, Junie Moon *
That Was Then, This is Now * **
Time Machine **
We Have Always Lived in a Castle *
Why Not Join the Giraffes? **

2. Classroom Activities

For each book which a student chooses on his own, without the guidelines of a category, he will write on a file card: title, author, number of pages, and a sentence telling why he chose this book. Cards will be posted on the board.

3. The Report

Two days before a student completes his book, he will complete a contract with the teacher regarding the nature of the report. Prior to that time, the teacher will have evaluated the reading level of the book. The contract will be approved on the basis of whether it meets the requirements of the reading level of the book, that is, high average, low.

H. Category H. Unusual People and Groups

I. Selection of a book
  a. High
    Adventures of Augie March *
    All the King's Men
    All This and Heaven Too
    American Tragedy
    Armies of the Night
    Autobiography of Malcolm X * **
    Babbitt
    Bell Jar, The * **
    Catcher in the Rye
    Chosen, The *
    Coming of Age in Mississippi *
    Demian **
    Dragon's Teeth

Ethan Frome
Flowers for Algernon
Foxfire Book, The *
Giants in the Earth
Goodbye, Columbus'
Good Earth, The
Grapes of Wrath, The
Great Gatsby, The
Intruder in the Dust
Invisible Man, The
Jungle, The
Late George Apley, The
Lord of the Flies
Manchild in the Promised Land *
Main Street
Native Son
Of Mice and Men
One Flew Over the Cuckoo's Nest *
Scarlet Letter, The
Separate Peace, A *
Seventeen
Slaughterhouse-Five *
Soul on Ice *
Tale of Two Cities
Town, The
Turn of the Screw
Winesburg, Ohio

b. Average

Alive *
Always on the Run **
American Graffiti **
Auctioneer
Ball Four **
Black Boy
Black Like Me * **
Bless the Beasts and the Children *
Butterflies are free
Cannery Row **
Car Thief **
Circle of Children, A
Contender, The
Cross and the Switchblade, The
Dave's Song **
Down These Mean Streets
Electric Kool-Aid Acid Kit **
Eric
First Person Singular **
Fog Comes on Little Cat Feet **
Go Ask Alice
Go Tell it on the Mountain **
Heart Is a Lonely Hunter **
House of Tomorrow *
If Beale Street Could Talk *
I Heard the Owl Call My Name * **
I Never Loved Your Mind **
I Never Promised You A Rose Garden
Junkie Priest **
Learning Tree, The
Little Big Man
Lisa, Bright and Dark * **

Loneliness of the Long Distance Runner **
Manchild in the Promised Land **
Member of the Wedding, A
My Darling, My Hamburger **
My Sweet Charlie * **
Nigger
Nobody Waved Goodbye **
Old Jules
Outsiders, The
Panic in Needle Park **
Pigman, The
Rockin' Steady *
Sounder
Strange Fruit
Summer Before, The
Summer of '42 **
To Race the Wind *
To Sir With Love *
Tuned Our **
Waters of Kronos
Way We Were, The
West Side Story **
When All the Laughter Died in Sorrow **
When the Legends Die *

c. Low

A Hero Ain't Nothing But a Sandwich *
Autobiography of Miss Jane Pittman *
Drop Out **
Durango Street
Fantastic Voyage *
Girls of Huntington House *
Graduate, The
Hatter Fox *
I Remember Mama
Joy in the Morning **
Junior Miss
Light A Single Candle **
Mr. and Mrs. Bojo Jones
Olga Korbut: Tears and Triumphs **
Patch of Blue **
Phoebe **
Red Pony, The **
Roberto Clemente **
Run, Shelley, Run *
Sounder **
Tell Me that You Love Me, Junie Moon *
That Was Then, This is Now * **
This LifeI've Led **
Trying Hard to Hear You *

2. Class Activities

a. Films

"All Kinds of People"
"Boundary Lines"
"Boy of Bombay"
"Flight of Appollo XI"
"OLd Order Amish"
"One-eyed Men Are Kings"
"Remnants of a Race"

b. Writing Assignment

Construct an imaginary situation in which people from five ethnic groups are in one place. These groups might include those in J.P. McCaskey High School: Puerto Ricans, Wasps, Blacks, Greeks, Viet-Namese and Korean. Write a conversation among these groups in which each person introduces himself in the manner and in the speech of his ethnic background. The introduction should include those gifts from the national backgrounds which elicit pride and enthusiasm from members of that nation.

c. Group Activities

Divide the class into groups of five each. Give each group a copy of these instructions: (see following page)

3. The Report: Choose one (Ior II)

a. Report I. Books tell many things about people and their way of life. Each way of life has its own patterns and values. One way of life may put a high value on comfort and luxury; another may put a high value on excitement, or harmony, or struggle, or ethnic identity, or religious tradition, or risk and challenge. Some persons in the group may share the values of the group; others may not.

In your report (250 words), show clearly one value which was important to the group into which the main character of the book was born. Then show how the main character was loyal or disloyal to the group; how the main character was similar to, or different from, the rest of the group.

b. Report II. A group is only as strong as the members in it. Describe how the characters in your book work together to form a unit of mutual respect, or fail to form such a group unity. Consider such questions as these,"Does each member value his own welfare above the welfare and interests of the group? Which members get along with one another and hold the group together? Which ones seem to rebel against the group? Why? Does the group break up? Why? Does the main character reject the group? Why? If the group stays together, what factors brought about unity and harmony?

4. Evaluations

a. Give each student a number to replace his name as the identification for his paper. Separate the reports into Report I and II. Each student will read all the reports in his category, either I or II. He will read for the purpose of holistic scoring, that is, to give a flash judgement on the total (Holistic) impression a reader gains from one rapid reading of a report.

Each reader should read several reports before beginning to score. Then, using a four-point scale, 1,2,3,4, (theabsence of an average score forces the reader to make a commitment), the reader scores each report on a tally sheet, and moves on to the next one. Each reader repeats the process. The student's final score is the average of the evaluations. Holistic scoring is not correcting or grading papers. The objective is to evaluate a report in comparison with others on the same assignment.

You are one of five persons aboard a ship at sea. You've discovered your ship is sinking. In the distance you can see a tropical Island; you can reach it only by means of a small raft. The raft is capable of transporting only five people and five additional items. There will be no time to come back for more before the ship sinks.

Items in the list below can be found on the ship. Your task is simply to decide which items to take with you to the island. The decision should be reached by all of you by the following process:

a. Construct your personal list of 5 items that you think are most important to take along to the island.

b. Reach a consensus as a group about which are the most important 5 items.

ITEMS FOUND ABOARD YOUR SHIP

1. Matches
2. Bible
3. Set of encyclopedias
4. Complete works of Shakespeare
5. Revolver
6. Fire axe
7. Barrel of fresh water
8. Tent
9. Fishing rod
10. Shovel
11. First aid kit
12. Blanket
13. Signal flares
14. Suitcase full of money
15. Rope
16. Binoculars
17. Case of toilet articles, including toothbrush razor, deoderant, hair spray, brush and comb, hair rollers, mirror.
18. Needle and thread
19. Portable radio
20. Box of candles
21. Camp stove and fuel
22. Cooking utensils
23. Sharp knife
24. Box of soap
25. Dried food supplement for 5 people for 3 days

b. **The teacher will correct each report for content and mechanics. For the final grade, make a judgement which takes account of the holistic scoring by the students.**

I. Category I: War, Conflict and Mass Violence

1. Selection of the book
   a. High
      All Quiet on the Western Front
      Andersonville
      Armies of the Night
      Autobiography of Malcolm X * **
      Battle Cry
      Bread and Wine
      Bridge over the River Kwai, The
      Caine Mutiny, The
      Catch 22 *
      Clockwork Orange * **
      Coming of Age in Mississippi
      Dr. Zhivago **
      Exodus **
      Farewell to Arms
      For Whom the Bell Tolls
      Gathering Storm, The
      Gone With the Wind
      In Place of Valor
      Martyred, The
      Mila
      Naked and the Dead, The
      Pacifist Conscience, The
      Red Badge of Courage, The
      Rise and Fall of the Third Reich
      Slaughterhouse Five *
      Tales of the South Pacific **
      Von Ryan's Express *
      Wall, The
      War and Peace
      War Lover, The
   b. Average
      Battle of Wounded Knee
      Bell for Adano, A
      Black Like Me * **
      Bridge at Andou, The
      Bridge of Toko-Ri
      Courage Was the Rule
      Day of Infamy
      Execution of Private Slovik **
      Go Tell It on the Mountain **
      Hiroshima
      Hiroshima Diary
      Johnny Got His Gun
      Lieutenant Calley, His Own Story **
      Little Big Man **
      Longest Day, The **
      Lord of the Flies **
      Mash
      No More War
      On the Beach

Patton
Thirty Seconds Over Tokyo
Voice of Bugle Ann
War Years with Jeb Stuart

c. Low
   Ann Bartlett at Bataan
   April Morning *
   Autobiography of Miss Jane Pittman *
   Chocolate War *
   Ginger Lee, War Nurse
   Gomer Pyle, USMC
   Jezebel, the Jeep
   Letters From Viet Nam
   Mister Roberts
   Outsiders, The *
   PT - 109
   Sounder **
   That Was Then, This Is Now * **
   Valor
   War Cries on Horseback
   War Wings For Carol

2. Class Activities for War, Conflict, Mass Violence
   a. Films
      "Magician, The"
      "Occurence at Owl Creek Bridge"
      "Pride and Principle" (from "The Bridge Over the River Kwai")
      "Time Out of War"
   b. Records and songs:
      "Ballad of the Green Berets"
      "Where Have All the Flowers Gone"
   c. Poems
      "The Old Men and the Young"
      "Vergissmeinicht"
   d. Writing Assignment

      After the third day of reading, students will have read enough of their books to determine the author's attitude toward war. Write one paragraph which begins with the sentence, "The author shows that war is......(choose a word or phrase which describes the author's attitude)."

      For the remainder of the paragraph, give reasons which support the introductory sentence. Use specific events and direct quotations from the book.

3. The Report: Chose one (I, II or III)

   a. Report I. A summary of the book in 250 words, written with strong emotional appeal, including the who, what, where, when, and why. If the book is historical or historical fiction, give specific dates, names and places
   b. Report II. A visual or audio presentation. This may be taped report in which you discuss your book, or an interview with someone who has experience in war. It may be a visual, such as a poster, mobile, collage, design for a book cover, or sculpture. These must be original. They must show clearly a pro-war or anti-war attitude.

c. Report III. An original poem or song, either pro-war or anti-war.

J. Category J: World of Nature

1. Selection of the book
    - a. High
        - Immense Journey, The
        - Pinchers Martin
        - Sea Around Us, The
        - Tales of the South Pacific
        - Unexpected Universe, The
        - Walden
        - Week of the Concord and Merrimac, A
    - b. Average
        - Beauty of an Island
        - Deliverance
        - Compleat Backpacker **
        - Dove *
        - Flight of Freedom'
        - Island of the Blue Dolphin
        - Kon-Tiki
        - Survive the Savage Sea *
        - Westward Trail
        - When the Legends Die *
        - Wild Horses of Rainrock
    - c. Low
        - Banner in the Sky
        - Big Red
        - Born Free *
        - Call of the Wild
        - Gorilla Adventure
        - Incredible Journey, The *
        - Jaws
        - Jeremy
        - Limbo of the Lost
        - National Velvet
        - Old Yeller
        - Red Pony, The
        - Sea Wolf
        - Smoky
        - Story of Elsa
        - Swift Water
        - White Fang
        - Wild Thing, A
2. Classroom Activities
    - a. Films
        - "Cows"
        - "Giraffe"
        - "Elephant"
        - "Grand Canyon"
        - "Leaf"
        - "Lion"
        - "Pigs
        - "Rainshower"
        - "Season, The"
        - "Solo
    - b. Writing Project
        On the day when the film "The Leaf" is shown, each student will write a short, short story in which the leaf personifies human

experiences in the natural development from birth to death.

c. Group Project
Divide the group into sections. Mark off sections on the bulletin board or the blackboard for the building of a collage by each group. The group should plan the center of the collage, and build around it with pictures which the group brings in. The collage may show destruction brought about by the ecological imbalance from unnatural intrusions by man.

3. The Report

   a. A requirement is a daily journal noting the aspects of nature which the student observes daily throughout the course of this unit. This is why the unit should be dated to coincide with nature in her more colorful aspects, such as early spring or late autumn.
   b. Option reports: one of the following:
      1. A tall tale in which animals speak, especially in their story of what man had done to damage nature
      2. A story of life in unspoiled nature, a Utopia
      3. An interview with a farmer who deplores the development of land for industrial purposes. A report on the "vanishing farmlands" of America
      4. News stories gathered during the course of the unit which tell of the upsets in nature, such as earthquakes, floods, drought, etc.
      5. A log of weather conditions over a period of two weeks, such as barometric pressure, temperature, river levels, precipitation, etc.
      6. A map of the stars during the time of the unit. See National Geographic

VI. Achievement Levels

At the beginning of the course, each student will report the achievement level on which he plans to pursue the course. Guidance will be given to help him achieve his goal within the level which he has set. Students may elect to move from one level to another after consultation with the teacher.

A. Achievement at A Level - superior
   1. Participation in all class activities and reports on schedule
   2. Minimum of 12 books, plus extra reading on his level
   3. Reports must include one ten minute oral report and one audio-visual report
   4. Written reports must be creative and superior in mechanics

B. Achievement at B. Level - good
   1. Participation in all class activities and reports on schedule
   2. Minimum of 12 books on high or average level
   3. One oral report
   4. Written reports correct in mechanics

C. Achievement at C Level - average
   1. Participation in all class activities and reports on schedule
   2. Minimum of 12 books from levels average or low
   3. Book reports on schedule or made up within three days *

D. Achievement at D Level - low
  1. Participation in class activities and reports
  2. Minimum of ten books
  3. Book reports handed in on schedule or made up within three days *

F. Failure to satisfy the above requirements - F grade
  1. Neglect of reading and class activities, disruption of classroom work, lack of self-motivation and control
  2. Neglect of reports, tardy and unsatisfactory reports, work not made up*

* Arrangements for absentee make-up work canbe made before or after school at the initiative of the student

Play Production is described in McCaskey's curriculum guide as "........ dramatics — centered on the technical aspects of theatre production." This describes the course well in that its content attempts to include as many aspects of technical theatre as possible. This course is designed to work in conjunction with the Dramatics course, which concentrates on theatre performance skills. As with the other "production" courses at McCaskey, Play Production provides practical experience and allows at least one class in school time to work on a production.

This is not a course that would be good for every student at McCaskey and for that reason any student desiring to enroll in this course must have prior approval of the teacher. This is a mild insurance that there is some desire on the part of the student involved and not just a random selection.

The course is broken into six sections for class work. These are ......

1) Background: history and terms
2) Make-up
3) Props and effects
4) Lighting
5) Scenery: building and painting
6) Costumes

To appreciate the technical side of theatre, students must have a basic understanding of the progression of theatre from its earliest formats, with Greek festivals, through the Elizabethan theatre and up to the present time. Of particular interest is how the present adoptable styles of performance and staging evolved. This basic knowledge is applicable in most of the other areas to be covered. Before stage work begins there must be a definition of terms to be used, an exploration of the stage to be used and familiarity with stage directions and equipment. The students also need to be aware of all the artistic and business positions that must be filled in order to run a theatre.

To understand some of the aids to character projection and the effects of stage lighting, students must understand basic make-up techniques. Each student, in addition to age and character make-up study, has a chance to apply straight make-up and to work with other materials, including crepe hair. Always stressed is the fact that each character and production is different and that flexibility and experimentation in actual acting conditions are essential.

Handling stage properties and special effects is studied in order that the students are made knowledgable of the resources in this area for properties, and are encouraged to use the community. Organization and attention to detail are stressed. An understanding of how some sound and visual effects are produced is also desirable.

Since lighting and scenic effects are closely associated, they are studied in sequence. The students should leave the course knowing how to make a basic lighting plot and which lighting instruments should be used to achieve a certain effect in a play. Also covered are the effects, on the actors and the sets, of using color media with the lights, and some of the effects possible with proper use of the light board. In order for the lights to be effective, there must be a functional set and the students in this class need to know how to build one. Included in this section is practical experience in the construction and covering of flats. Also important in achieving desired effects is the use of paints and texturing, along with effective arrangement of draperies and platform levels in a particular set.

Finally, in dealing with the area of costuming, the students are made aware of different materials used for costuming, resources for costuming and ideas for particular characters. Some basic work with design is also done. At this point color coordination and its effects on all areas of a production are discussed. There is a need for color harmony in sets, costumes, make-up and the lighting which pulls most areas of the production together.

Most of these topics are discussed in the classroom using the board, handouts, notes and visual aids (film, film-strip, recordings) but these are all in addition to the practical experience. The main one of these experiences is the actual production of a play. The class works in conjunction with outside committees in the collection of props and costumes, in the construction and painting of the sets, and in the act of running one of the productions here at McCaskey. Much of this work is during class time and this concentration of activity allows the students to practice many of the concepts we have covered in class.

Evaluation in Play Production comes in the form of written tests on each section, class assignments, written reports and short quizzes. Also, the students are evaluated on their participation in class on the projects at hand. An open mind and a willingness to try things in class are, therefore, essential.

I. Course Description

Project IMPACT (Internal Motivation of Practical Application of Career Training) is a pre-vocational education program that started at McCaskey High School in September 1976. This program identified those students who by ninth grade had a high potential for dropping out of school. After these students were identified, they were provided with a course in their sophomore year which exposed them to the skills needed to secure employment and stabilize their behavior. Also, the program hopes to assist these students in choosing a career area where they have a definite interest and aptitude. This program is designed to provide those students who terminate their education at the end of tenth grade with the basic skills needed for success in a working situation. The tenth grade program includes English, biology, mathematics, and social studies. Those students who decided to continue their education secured jobs or Vo-Tech school for half the school day and attend McCaskey for the other half to obtain the necessary credits in English, History, Career Education, Physical Education, and Health.

While all of the subjects in the 11th grade program are interrelated, English and career education are not separate, because the basic skills in English are absorbed in both areas.

A program for the senior year is not available.

II. Pre-requisites

Students are recommended for the program if they meet three criteria:

(1) low grades, (2) attendance difficulties, (3) discipline difficulties. In most cases the students met all criteria

III. Goals

The major goals for the program are outlined in the project name:

Internal Motivation: one goal is to have the students develop positive attitudes toward themselves, work, and authority; attitudes which will provide them with the internal motivation to become productive citizens.

Practical Application: almost every facet of the curriculum is geared to the practical side of life including personal finances, securing a job and getting along with others.

Career Training: the project also includes an opportunity for students to evaluate a number of different careers. The specific pursuit of a chosen career area will be further developed during the student's senior year

IV. Objectives

The basic skills, which are the foundation for acquiring the necessary skills and knowledge in English are:

a. Reading
b. Writing
c. Speaking
d. Spelling
e. Vocabulary
f. Interpersonal Relations
g. Job preparation

1. Compare and contrast the qualifications, types of jobs, and potential job opening by using audio-visual materials in the area, visiting area employment centers, and listening to resource persons.

2. Identify various production skills by field trips to factories.

3. Learn to work effectively with others.

4. Develop a positive self concept by working through the success-oriented program structure.

5. Solve various contemporary financial problems including car purchase, home purchasing, insurance selection, tax forms, banking transactions.

6. Deal with problems of contemporary family living (getting married, birth of a baby, finding an apartment or house, losing your job, etc.).

7. Complete various job interviews and fill out job applications.

8. Develop basic work skills and a positive attitude toward work.

9. Respond positively to instructions and work figures.

10. Learn the necessary spelling and vocabulary to complete assignments.

11. Complete various types of letters.

12. Develop the capacity to cope with change through an understanding of the arts, humanities, and the principles in making moral and ethical choices.

13. Acquire the knowledge to achieve and maintain physical and mental health.

14. Attend school regularly and on time.

15. Give complete answers in sentences and in simple paragraphs.

V. Strategies

The tenth and eleventh grade use the contract system where the student completes activities in the areas of competencies and basic skills for points. Various centers are located throughout the room based on the basic skills. The open classroom policy is followed. Students

may travel freely from room to room to work on any phase of the program to fulfill their contracts. Learning centers are an important part of the program.

VI. Materials

Be Informed Series - Units 1 - 20
Help Yourself to A Job - Parts 1, 2, 3
Forms in Your Future
Job Family Series
What's Happening
Voices II
Voices III
Occupational Exploration Kit
Challenges
Explorations
Dimensions
Careers in Focus
Webster's New World Dictionary

Lifeline Values Education
Personalizing Education - *Values Clarification*
Values and Teaching
Teaching Units for Turned-Off Teens
Activity-Concept English (ACE)
Succeeding in the World of Work
Living in A Consumer's World
Word Find Puzzles
You and Your World
Lancaster New Era

VII. A - V Materials

Consumer's World - It's Your Decision		
Buying A Car		
Buying Clothing		
Renting an Apartment		
Buying Food		
Buying Home Furnishings		
Buying Trouble		
Drop Out: Road to Nowhere	371.8	480-1
Choosing Your Career	371.8	502-3
Getting and Keeping Your First Job	371.42	
An Overview of Technical Education	371.42	482-83
Working in A Hospital	362.1	629-635
Your Job Interview	656.31	661-2
Building Trade and Industrial Maintenance Occupation Series	690	624-8
Job Survival Skills Kit - 14 filmstrips		
Livelyhoods - Careers for Your Lifestyle - 16 filmstrips		

First Aid - Parts 1,2,3 - filmstrip

READING IMPROVEMENT
CATEGORY II CORE COURSE
GRADES 10, 11, 12

Course Description

Reading Improvement is a developmental reading course designed for students who want to improve the reading skills they possess and who feel that their reading performance does not adequately satisfy their reading needs. The course is also intended to be helpful to those with reading deficiencies planning to take Speed Reading and Vocabulary Development. Emphasis is placed on vocabulary building, comprehension, judgements, and flexibility of reading rate.

The study of words in the Reading Improvement course consists of four methods of attack on vocabulary study. These four methods are structural analysis, context, dictionary usage, and analogies. In order to maintain student interest and to reinforce instruction thru practical application, structural analysis, context, clues, and analogies will be taught in consecutive units on approximately three days of the week. The remainder of the class periods will be spent in the reading of materials for comprehension, forming judgements, and enjoyment. Dictionary usage will be formally taught for approximately five class periods but reviewed and utilized in other units of study. The overall program is designed to significantly increase the student's active vocabulary and comprehension skills through organized instruction and through motivation of the student to pursue further gains independently.

I. VOCABULARY BUILDING

A. Structural analysis

1. Competencies
   At the conclusion of the unit, the student should be able to
   a. pronounce words which are formed by adding affixes and/or inflectional ending to known English root words.
   b. determine the meaning of words in which 8 common Anglo-Saxon and 24 Latin prefixes have been added to known English roots.
   c. determine the meaning of words in which prefixes and/or suffixes have been added to 20 common Latin roots or 20 common Greek word elements.
2. Materials
   a. Reading Tactics C, pages 31-56--competency a.
   b. Vocabulary for the High School Student, pages 83-135--competency b, pages 136-181--competency c.
3. Strategies
   a. List on the board groups of derivatives using their phonetic spellings. Ask students to pronounce these words.
   b. Create nonsense words containing affixes being taught and have students define them. (e.g., antiscript)
   c. Divide class into small groups. Give each group magazines or newspapers from which they are to locate words containing word parts being studied.
   d. Have brief warm-up drills using "flash cards" with prefixes, roots, and word elements on one side and meanings of these word parts on the opposite side. Encourage students to make their own sets for practice outside class.
4. Activities
   a. Have students correct wrong prefixes which appear in words in a short article. (e.g., malcover, missense)

   b. Create word searches containing word parts or words containing these word parts and have students locate and circle them.
   c. Have students construct a derivative when the meaning of the derivative if given and the word element being studied is missing.
   (e.g., __________+ continental = ______________________)
   across   across the continent

5. Measurement
   a. 70% or better performance on teacher prepared quizzes and tests.
   b. Teacher observation of student's ability to define previously unknown words found in classroom assignments and/or recreational reading by applying knowledge of the meaning of word parts.
   c. Student profile

B. Deriving meaning from context

1. Competencies
   At the conclusion of the unit, the student should be able to
   a. use context clues to determine the exact meaning of a familiar word having multiple meanings.
   b. use context clues to determine the correct meaning of a homonym.
   c. define unfamiliar words when contrasting words or antonyms are present.
   d. define unfamiliar words when synonyms or similar words or expressions appear in context.
   e. use "common sense" to define unfamiliar words when neither an opposite word nor a similar word appears.
   f. identify the clues which enable him to define the meaning of an unfamiliar word .
   g. recognize situations in which context clues are an inadequate method of deriving meaning and other word-attack methods are required.
2. Materials
   a. *Reading Tactics* C, pages 9-26—competencies a,c,d,e,f,g.
   b. *Vocabulary for the High School Student*, pages 1-48—competencies c,d,e,f.
   c. *Homonyms*, *Advanced*, Barnell-Loft Skill Series—competency b.
3. Strategies
   a. Have students locate examples of words in materials used outside the school (magazines, newspapers, etc.) that can be defined through various kinds of context clues.
   b. Give each student several words that are likely to be unfamiliar to most of the students in the class. The student will then construct sentences containing context clues to define these words and exchange them with another member of the class.
   c. Divide the class into small groups. Each group will work with the textbook of an assigned content area. They will locate and list examples of words unique to these content areas that are defined through context clues.
4. Activities
   a. Have students use the cloze procedure to fill in the missing words in a paragraph choosing words from a provided list.
   b. Give students a short selection in which inappropriate verbs have been used. Provide a list of verbs that can be used in place of the improperly used ones. Instruct the students to underline the inappropriate verbs and to write the correct choice above each underlined word.
   c. List a group of familiar words on the board. Have students construct sentences using various types of context clues to identify meanings of the given words.

d. Divide the class into small groups. Give each group several homonyms or words having multiple meanings. Have members of the group construct sentences which demonstrate an understanding of the correct usage of the homonyms and of the various ways of using those words having multiple meanings.

5. Measurement
   - a. 70% or better performance on teacher prepared quizzes and tests.
   - b. Teacher observation of student's ability to define previously unknown words found in classroom assignments and/or recreational reading by applying knowledge of the use of context clues.
   - c. Student profile.

C. Dictionary usage

1. Competencies

   At the conclustion of the unit, the student should be able to
   - a. select from a dictionary entry the definition that is appropriate in a given context.
   - b. use phonetic symbols to pronounce words.
   - c. locate derived and inflected words which are not listed separately in the dictionary.
   - d. find and use the various kinds of information included in a dictionary entry.
2. Materials
   - a. Reading Tactics C, pages 57-82--competencies a,b,c,d.
   - b. Webster's New World Dictionary of the American Language, competencies a,b,c,d.
3. Strategies
   - a. Select a word with many meanings (e.g., press). Have oral practice in selecting appropriate meaning by having students take turns making up sentences using the word while the rest of the class chooses the correct definition number from the dictionary entry.
   - b. Using blackboard or worksheets, give students a list of phonetically spelled words from a workbook lesson or a story or article to be read at a later time. Have students give the orthographic spelling for each word in the list. Allow use of dictionaries to check work.
   - c. Hold untimed drills in which students are required to use dictionaries to answer questions using information provided in dictionary entries. Include questions on syllabication, accent marks, number of meanings, parts of speech, derived and inflected words not separately listed.
4. Activities
   - a. Call out words to students and award a point to the first student who finds each word. Include some inflected and derived words not listed separately.
   - b. Give students lists of words for which orthographic spelling is quite different from the phonetic spelling. Include meanings for each word. Allow students to use dictionaries to provide the correct spelling for these words in a specified time. (e.g.,(bo) n., a man who is a frequent or steady escort of a woman)
   - c. Hold timed drills, "dictionary scavenger hunts", in which student are required to use dictionaries to answer questions using miscellaneous information found in entries. Include questions on dates of important happenings, births and deaths of important people, areas of states, lengths of rivers, meanings of abbreviations and acronyms, etc.

5. **Measurements**
   a. 70% or better performance on teacher prepared exercises.
   b. Teacher observation of student's willingness and ability to obtain information from the dictionary in an efficient manner.
   c. Student profile.

D. Recognizing word relationships through analogies

1. Competencies
   At the conclusion of the unit, the student should be able to
   a. perceive the basic relationship between a pair of words and recognize this relationship between a second pair of words that are similar or parallel in structure.
   b. test analogical thinking by summing up the relationship between pairs of words in very short sentences. (e.g., A blindfold interferes with vision. Handcuffs interfere with movement.)
   c. remember that word order in pairs of words must be the same. First and second words must relate as third and fourth words relate, or first and third words must relate as second and fourth words relate.
   d. recognize parts of speech most commonly used in analogies (nouns, verbs, and adjectives). If, for example, one pair of words is a noun to verb relationship, the second pair must also be a noun to verb relationship.
2. Materials
   a. Vocabulary for High School Student, pages 197-203—competencies a,b,c,d.
   b. More Powerful Reading, pages 19 - 45.
3. Strategies
   a. Give students a list of words and several topics. Instruct students to separate the words into categories by placing them under the correct headings.
   b. Give students lists of words, thoughts, and numbers which follow a definite pattern. Leave one or more spaces in the pattern blank. Instruct students to determine the relationship in each series and fill in appropriate responses which will maintain the pattern.
      e.g., 6 12 24 ________ freezing ________ cool warm hot ________
   c. Give students a worksheet containing several groups of words. Each group will contain several words that fit into a common category with one or more words that are out of place. Allow students to study the lists of words for several minutes. At the end of that time, instruct them to turn the paper over and read to them, one at a time, the category for each group. From memory, the students should write as many words as possible relating to each category.
4. Activities
   a. Give students a list of compound sentences which relate through a time relationship, a relationship of comparison or contrast, or a relationship of cause and effect. Instruct students to determine which relationship exists in each sentence and then write the word "before" or "after" in front of any sentence which demonstrates a time relationship, the word "while" in front of any comparison/ contrast sentence, and the word "if"in front of any cause/effect sentence.
   b. Give students a list of words. Instruct them to categorize the words into groups and label each group with an appropriate heading.
   c. Have students complete analogies and state the relationship that exists between the pairs of words. The following kinds of relationships will be stressed as being those most commonly used in analogies: sameness, oppositeness, function a whole and its parts, difference of degree, things of the same class, classification order, steps in a procedure, qualities of a thing, cause and effect, a symbol and what it represents.

5. **Measurement**
    a. 70% or better performance on teacher prepared quizzes and tests.
    b. Student performance on pre-college tests.

Strategy d.

List groups of words. Have students circle the one word that is the topic for all of the other words in the list.

e.g., equation mathematics multiple divisor numeral fraction

Activity d.

List groups of items, one of which does not belong with the others. Have students cross out the item which does not belong and then write a word that tells the topic for all the items remaining in the list.

II. COMPREHENSION

A. Framing and answering factual questions

1. Competencies
    At the conclusion of the course the student should be able to
    a. answer questions that require him to remember the more important facts stated in a selection.
    b. frame questions while previewing a selection thus strengthening the motive for reading and paving the way for more comprehensive coverage of material.
2. Materials
    a. Controlled Reading Study Guides GH HG and IJ.
    b. Advanced Skill Builders
    c. Reader's Digest
    d. Paperback books
3. Strategies
    a. Allow students to have a specified length of time to read and study a fact-filled paragraph such as a description of a used car. Without looking at the paragraph, students should then answer a list of factual questions to discover how quickly and accurately they were able to pick out important details.
    b. Provide students with statements. Have them determine if these statements are definitely true, probably true, or uncertain due to insufficient information provided.
4. Activities
    a. Place a variety of Reader's Digests around the room. Each student should select a partner and choose an article that they feel would be of interest to that individual. They should then read the article thoroughly and make a list of 10 factual questions based on information found in the article. Partners should exchange magazines and lists of questions to be answered. Partners would grade each other on accuracy of answers to questions. Teachers would evaluate the quality of questions asked.
    b. Require that each student select a topic to be researched in the IMC. Students should be encouraged to choose a hobby or special interest about which they would like to read and report to the class. Several class periods would be spent acquainting students with materials available in the IMC to aid in their research and to provide them with time and assistance in developing their report. Students would be given the option of reporting orally, in written form, with visual aids, or through a completed project.

- c. Require students to read and report on at least one book during the course. Reports, whether given orally or in writing, would be evaluated on the student's ability to summarize the most important facts in the book in a concise manner.

5. Measurement
   - a. Student-kept records of comprehension scores on stories read in EDL and Reader's Digest materials. (These are kept in student folders).
   - b. Student profile.
   - c. Quality of work done on book reports and IMC projects.

B. Making inferences

1. Competencies
   At the conclusion of the course the student should be able to
   - a. make valid inferences about characters, time, and place in a selection.
   - b. make valid inferences about past, present, and probable future action in a selection.
   - c. identify the clues upon which they base their inferences.
2. Materials
   - a. Reading Tactics C, pages 83-110--competencies a,b,c.
   - b. Controlled Reading Study Guides. GH, HG, IJ--competencies a,b.
   - c. Advanced Skill Builders--competencies a,b,c.
   - d. Reader's Digest--competencies a,b
   - e. More Powerful Reading, competencies a, b, c.
3. Strategies
   - a. Read "Mini-Mysteries" or "Two-Minute Mysteries" to the class. Encourage students to discuss how detectives in the mysteries solve the crimes.
   - b. Divide the class into groups of three or four. Give each group a photograph, picture, or cartoon accompanied by several questions that require the drawing of conclusions. After the groups have had sufficient time to discuss their opinions, have them share their conclusions with the entire class.
   - c. Give each student a copy of the lyrics of one or more contemporary songs. Play the song as students follow the words on their paper. Afterwards, encourage students to discuss what they have read and heard. Ask questions that require students to make inferences.
     e.g., What message is the song writer trying to tell?
     What might have happened to cause him/her to write this?
4. Activities
   - a. List a group of inferences one can make about the plot, characters, and setting of a story or article. Have students locate a detail in the passage that backs up each inference.
   - b. Use the basic strategies described in b and c above. Have students be responsible for preparing a group of questions about a picture, cartoon, or song they have brought to class and exchange with another person.
5. Measurement
   - a. Student-kept records of scores on inference questions from stories read in EDL and Reader's Digest materials placed in student folders.
   - b. Student profile
   - c. Teacher prepared quizzes using posters, pictures, etc.

C. Identifying main ideas

1. Competencies
   At the conclusion of the course, the student should be able to
   - a. identify the directly stated main idea of a selection.
   - b. identify the implied main idea of a selection.

- c. state in their own words the main idea or emphasis of a paragraph or article.

2. Materials
   - a. Reading Tactics C, pages 111-126--competencies a, b, c.
   - b. Controlled Reading Study Guides. GH, HG, IJ--competencies a, b.
   - c. Advanced Skill Builders--competencies a, b.
   - d. Reader's Digest, --competency c.
   - e. Paperback books--competency c.
3. Strategies
   - a. Have students read the first paragraph of several newspaper or magazine articles. From a scrambled group of headlines, have them match each headline with its article.
   - b. Give students several paragraphs from which topic sentences have been omitted. Below the paragraphs, provide the missing topic sentences in which the words have been jumbled. Students then unscramble each of the sentences and place it in its proper paragraph.
   - c. Have students match the main idea of a group of popular T.V. shows with the names of the show.
4. Activities
   - a. Ask students to pretend to be newspaper reporters. Give them newspaper articles without headlines. They will write the missing headlines.
   - b. Read a long sentence to students. They will write the sentence in telegram form, using the least number of words necessary to get the main idea across.
   - c. Provide students with main ideas. Have students write paragraphs, adding supporting details to main ideas.
5. Measurement
   - a. Student-kept records of scores on selecting main ideas.
   - b. Student profile.

III. FORMING JUDGMENTS

A. Recognizing and evaluating propaganda techniques in editorials and other writing.

B. Recognizing and evaluating propaganda techniques in advertising.

1. Competencies
   At the conclusion of the unit, the student should be able to
   - a. distinguish between statements of fact and statements of opinion.
   - b. identify and recognize techniques commonly used in advertising and writing. (name calling, glittering generalities, testimonial, transfer, plain folks, band wagon, card stacking)
   - c. recognize and evaluate the effect of common stereotypes.
   - d. recognize statements which involve faulty logic.
2. Materials
   - a. Reading Tactics-C, pages 161-174--competencies a, b, c, d.
   - b. Be A Better Reader III, pages 12-13, 38-39, 55, 84-85--competencies a,b,d.
   - c. Be A Better Reader IV, pages 61-74, 128-129--competencies a, b.
3. Strategies
   - a. Compose several groups of three sentences in each group. Tell students that they may assume that the first two sentences in each group are true. They should then use logic to determine whether the third sentence in each group is true or false based only on information provided in the first two sentences.

     e.g., Only teachers can eat in the Faculty Dining Room.
     Mrs. Rondebush ate in the Faculty Dining Room.
     Therefore, Mrs. Rondebush is a teacher.

b. Have students supply a synonym for a given word which conveys a positive or negative feeling.

e.g., A person who likes you might call you plump, while a person who dislikes you might call you fat.

c. List on the board a group of "loaded words" or statements. Have students discuss their impressions toward these words or statements.

d. Have students make their own list of biased or prejudiced expressions. Discuss in small groups or as a class the accuracy of each bias or lack of it.

4. Activities

a. Have students read news stories containing sentences in which the "reporter" has injected his/her own opinions. Instruct students to underline those sentences which convey opinions instead of facts.

b. After showing or reading examples of the seven most common propaganda techniques, require that students locate and label at least one example of each technique.

c. Give students a job title. Following the title, place three quotes by individuals supposedly applying for the job. Have students choose the person they feel would be best for the job and explain the reason for their choice.

e.g., TEACHER

"Teaching is in my blood. My aunt, sister, and mother are all teachers."

"I would like the hours, especially the three month summer vacation so I could spend more time with my family."

"I really enjoy working with young people, and I feel that good educational opportunities are important to individuals and society."

"I have trouble taking orders. If I were allowed to give orders, I'd do a good job."

5. Measurement

a. 70% or better performance on teacher prepared quizzes and/or tests.

b. Teacher observation of student attitudes toward other individuals and viewpoints which differ from their own.

IV. FLEXIBILITY

A. Scanning, skimming and intensive study-type reading.

1. Competencies

At the conclusion of the unit, the student should be able to

a. use illustrations, title, headings, charts, etc. to help them adjust their method and rate of reading.

b. adjust their rate and method of reading to suit their purpose for reading.

c. adjust their rate and method of reading to suit the difficulty of the material being read and/or to the extent of their prior knowledge concerning the subject matter being read.

d. adjust their rate and method of reading to suit the difficulty of the vocabulary in the material and the complexity of the sentence structure.

e. scan to find specific words, numbers, etc.

f. skim to find specific details and to determine the general nature of material.

2. Materials

a. Reading Tactics C, pages 197-240--competencies a, b, e, f.

b. Controlled Reading Study Guides--competencies a, b, c, d, f.

   c. Be A Better Reader IV, pages 8-21, 45-51—competencies a, b, c, d, f.
   d. Dictionaries and telephone directories

3. Strategies
   a. Have students scan to locate and circle words which have been studied in word searches.
   b. Have students attempt to discover words hidden within the words of a sentence by taking letters at the end of one word and add consecutive letters from the next word or words.
      e.g., The magician's tricks will amaze brains and dazzle eyes.
   c. Have a race among teams to see who can find correct phone numbers first. Include some emergency numbers which would require hasty location.

4. Activities
   a. Present pairs of homonyms. See how quickly students can differentiate between the two words in each pair.
      e.g., stationary stationery
      ________________ is writing paper.
   b. Place a list of words from a Reader's Digest article on the board. Give page number, column, and approximate location on the page (top, middle, bottom). Give students a specified length of time to locate and underline the words, then attempt to define them using context clues.
   c. Using a designated textbook, have students locate answers to questions which require different reading rates.

5. Measurements
   a. Student-kept records of comprehension scores on stories read.
   b. Teacher observation of student's ability to locate information in reference materials and textbooks quickly and accurately.
   c. Student's ability to complete assignments in a reasonable length of time.

READING PLAYS

CATEGORY II ENRICHMENT COURSE
GRADES 10, 11, 12
NO PREREQUISITE

The course is designed for pupils who prefer reading and verbalizing with a minimal amount of writing. The pupil is given an opportunity to play various roles as he takes part in one, two, and three-act plays dealing with a variety of themes: suspense, love, science fiction, justice, and loyalty.

A brief introduction to the history of drama and the actual construction of plays will be included. Characterization will be emphasized. Written work will consist of short paragraphs analyzing the theme, the author's purpose, or the moral interpretation of selected plays. At the end of each unit, pupils will be required to write an ending to an unfinished play as a means of demonstrating their understanding of characterization and plot structure.

A major part of classroom activity will be reading plays aloud and discussing them. The remainder of class time will be used for silent reading of designated plays and presenting either written or oral reports.

There are no prerequisites for electing this course; however, a pupil should be able to read on a seventh grade level to be successful and comfortable in the course.

Course Objectives:

1. To recognize the play as a distinct form of literature.
2. To increase proficiency in reading aloud.
3. To compare on contrast one play with another in terms of theme, author's purpose or structure of plot.
4. To analyze and discuss the themes of plays.
5. To classify plays as comedies, tragedies, satires, farces, etc., and to recognize why they fit a particular classification.
6. To become a more intelligent viewer of the theater or television.
7. To project one's own personality into the personality of another in order to understand better another's feelings or problems.
8. To recognize and use certain theatrical terms: exit, entrance, stage right, project, etc.

Unit Objectives:

Unit I - Suspense

To identify clues which lead to a suspenseful situation.

To tell what methods an author may use to produce a feeling of apprehension or suspense in his readers.

Unit II - Love

1. To identify the various aspects of love

Unit III - Science Fiction

1. To recognize the use of supernatural elements
2. To analyze science fiction as means of commenting upon present day society

Unit IV.- Justice

1. To recognize an element of justice in widely divergent circumstances

Unit V - Courage and Loyalty

1. To recognize courage as not necessarily acts of heroism
2. To recognize qualities of character which contribute to loyalty

Teaching Units

Unit I - Suspense

"Heat Lightning"
"Sorry, Wrong Number"
"The Lottery"
"The Bomb"

Unit II - Love

"Native Dancer"
"Monica"
"The Ring of General Macias"
"Sunday Costs Five Pesos" (Mexican)
"The Trysting Place"
"Hello Out There"
"Red Carnations"

Unit III - Science Fiction

"The Shelter
"The Monkey's Paw"

Unit III - Science Fiction (continued)

"The Dust of the Road"

"Feathertop"

"Coming Through the Rye"

"My Client Curly"

"The Doorway to Limbo"

Unit IV - Justice

"Ends of Justice"

"Thunder on Sycamore Street"

"Sammy"

"Survival"

"The Beer Can Tree"

"The $99,000 Answer"

Unit V - Courage and Loyalty

"The Dogs of War"

"The Pen of My Aunt"

"The Other Player"

"Trifles"

"Flight Into Danger"

"She Walks In Beauty"

"The Long Fall"

"The Bridge"

Minimum Requirements

1. Every student shall participate in the oral reading of plays. He shall assume four major and five minor roles per marking period.

2. Each student shall submit a written report of one three-act play giving a brief plot summary in which he identifies setting, cause of action, rising action, climax, and falling action.

3. At the end of each unit, every student shall write an ending to an unfinished play whose theme is based on the unit just completed.

Evaluation of Work

1. Simple reading quizzes to determine the pupil's completion of a reading assignment and to assess his comprehension of what he has read.
   a. Questions shall be on content only.

2. An essay test at the conclusion of each unit designed to test pupil's recall of work completed and his ability to organize his work into a completed unit.

3. Class discussion for which a pupil will receive credit for his participation and his contributions to the class's understanding and enjoyment of the play which is being studied.

4. A short term paper to demonstrate the pupil's understanding of plot, setting, climax, conflict and theme in a three-act play of his choice.

In all evaluations, the grade for the pupil's performance is based on the teacher's estimate of the pupil's ability to perform. Therefore, a very poor term paper will receive a passing grade if this paper represents the pupil's best effort and capabilities.

Vocabulary

1. Vocabulary words will be selected from plays which are read and will be presented in context. An effort will be made to select those words which can be expected to become a part of the pupil's vocabulary. For example, the technical terms used in producing a television play need to be understood when the pupil is discussing this type of play.

2. Vocabulary words are listed in the standard lesson plan which has been developed for the use of all teachers of reading courses.

Course Evaluation

Self-evaluation

1. Check lecture notes, lesson plans, tests, etc., against the course of study's objectives and teaching units to determine whether the work has been covered.

Pupil Evaluation

1. On the last day of the course, pupils shall write their evaluations of the course.

2. The unsigned evaluations shall include the following:

   a. what they liked and disliked

   b. what they feel they have gained from the course

   c. what improvements they would suggest for additions to or deletions from the course

   d. A criticism of the teaching methods and strategies

Enrichment

1. Filmstrips obtained from the IMC
2. Records from IMC
3. Cassettes
4. Movies - films of plays
5. Visit to a local theater

Textbooks

Brodkin, Sylvia Z. and Elizabeth J. Pearson, Editors. Close-Up. Globe Book Company, Inc., New York.

Heston, Lilla, Editor. Drama Lives. McDougal, Littel & Company, Evanston, Illinois.

Kozelka, Paul, Editor. Fifteen American One-Act Plays. Washington Square Press, New York.

Cox, R. David and Shirley S. Cox, Editors. Themes In The One-Act Play. Webster Division McGraw-Hill Book Company, New York.

Schweitzer, John C., Editor. A Variety of Short Plays. Charles Scribner's Sons, New York.

COURSE OF STUDY - SCIENCE FICTION
CATEGORY II ENRICHMENT
GRADES 10, 11, 12

I. Course Description

Science fiction is the literature of speculation. Starting from known scientific bases, it projects man into an infinity of tomorrows. This course scans some of those tomorrows in science fiction short stories, novels, and poetry, and speculates on such science fiction topics as space travel, time travel, extrasensory perception, imutation, alien contact, invasion, and many others. The course also reviews the history of science fiction as a literary genre. Students read, discuss, and write on science fiction literature and related topics. Quizzes, objective and essay tests, library work, and student compositions comprise the course work.

II. Behavioral Objectives

The following skills (objectives) are expected of the student in the course:

1. Write a definition of science fiction in three sentences or less, discriminating it from fantasy.
2. Write a definition of the word extrapolation.
3. List 5 major events in the history of SF (science fiction) from the (3) pulp age, (4) Golden Age, (5) modern times.
4. List two ways in which SF is connected to mainstream literature, either by authors or by ideas.
5. List 5 topics and 3 themes popular in SF, explaining in a paragraph of 5-10 sentences why the each topic or theme fits the definition of SF.
6. Research and orally report on one of a list of given topics associated with science fiction; also prepare an annotated bibliography of at least 4 of the research sources.
7. Extrapolate any current trend into a possible science fiction story.
8. Define the following literary elements in a reading or series of readings: setting, tone, style, person, viewpoint, conflict, complications, climax, denoument, character, foreshadowing, pun, figures of speech, theme, irony, paradox, etc.
9. In an essay of 5-10 paragraphs (5-10 sentences per paragraph), compare and contrast two given science fiction stories in terms of setting, character, plot, theme, and other literary elements.
10. Analyze a sculpture, painting, print, or other visual medium from a science fiction point of view.
11. Define and properly spell and use lists of vocabulary words from text material.
12. Debate a science fiction-related topic, e.g., UFO, Bermuda Triangle, ESP., etc.
13. Write (a) composition (s) on the following topics to the given instructions (5-10) paragraphs, 5-10 sentences per paragraph):

    A. Imagine an alien world and give a plausible description of it-geographical, geological, meteorological, sociological, etc
    B. Extrapolate your life to its end and write a detailed obituary of yourself.
    C. Plan a Utopian society in all its aspects.
    D. Devise a techological device or sociological innovation based on the plausible extrapolation of two given nonsense words.

E. Write a scenario for the U.S. for the year 2025.
F. Write an opinion on such controversial science fiction - related topics as UFOS, the Bermuda Triangle, mythical monsters, etc.

14. Suggest plausible endings and plausible characters for a science fiction story given the beginning of classic science fiction stories.
15. Pass a test 80% of minimal competencies in correcting grammar errors in given sentences or compositions.
16. Write a 4-8 page science fiction story.
17. Analyze the course in 2-3 paragraphs and suggest improvements and deletions.

III. Outline of Course Content

A. Introduction

1. Definition
    a. Extrapolation - examples
    b. Discrimination from other genres - examples
2. History - highlights from classical and modern times
3. Popular themes, topics, scenarios
4. Incidentals - science fiction in other media: records, cassettes, films, etc.

B. Stories #1: Outer Space

1. Text stories
    a. "Maelstrom II" - Clarke
    b. "Founding Father" - Asimov
    c. "The Cold Equations" - Godwin
    d. "Who's there?" - Clarke
    e. "The Gun Without a Bang" - Sheckley
2. Supplemental/Articles
    a. "Spaceship Earth" - Fuller
    b. "We'll Never Conquer Space" - Clarke
    c. Other articles as per teacher selection
3. Supplementals
    a. Vocabulary, discussion
    b. Reviews of literary elements - esp, plot, setting, and theme
    c. Further supplementals as per teacher selection
    d. Possible comparison assignments

C. Stories #2: Time Travel

1. Text stories
    a. "Young Girl at an Open Half-Door" - Salsenhagen
    b. "Soldier" - Ellison
    c. "The Man Who Came Early" - Anderson
    d. "The Good Provider" - Gress
    e. "A Sound of Thunder" - Bradbury
    f. "Who's Cribbing" - Lewis
    g. "The Inn Outside the World" - Knight
2. Supplemental Articles
    a. "On the Relativity of Time" - Pauli
    b. "A Matter of Overtime" - Pauli
    c. "Relativity Wins Again" - Pauli
    d. Other articles as per teacher selection
3. Supplementals
    a. vocabulary, discussion
    b. review of literary elements - tone, character
    c. further selected supplementals
    d. composition assignment

D. Stories #3: Humans and Other Beings

1. Text stories
    - a. "The Father-Thing" - Dick
    - b. "The Silk and the Song" - Fontenay
    - c. "Puppet Show" - Brown
    - d. "Look, You Think You've Got Troubles" - Carr
    - e. "Random Sample" - Caravan
    - f. "The King of the Beasts" - Farmer
    - g. "The Sack" - Morrison
    - h. "Misbegotten Missionary" - Asimov
2. Supplemental Articles - selection
3. Supplementals
    - a. Vocabulary, discussion
    - b. Review of literary elements - esp, conflict, character
    - c. Further selections
    - d. Possible composition assignment

E. Interlude: IMC Project

1. Research into speculative and pseudo-scientific topics
2. Development of annotated bibliographies
3. Presentation of findings
4. Debates, discussions, reactions

F. Novel Study

1. Choices
    - a. Childhood's End - Clarke
    - b. Stranger in a Strange Land - Heinlein
    - c. 1984 - Orwell
2. Activities
    - a. Reading, discussion
    - b. Review of Literary elements
    - c. Possible debates, compositions - Utopia, Apotheosis

G. Stories #4: Machineries and Mechanisms

1. Text Stories
    - a. "X Marks the Pedwalk" - Leiber
    - b. "Epicac" - Vonnegut
    - c. "The Last Command" - Launer
    - d. "Lost Memory" - Philips
    - e. "The Total Experience Kick" - Platt
    - f. "Manana" - Leiber
    - g. "Electronic Tape Found in a Bottle" - Celsvel
2. Supplemental Articles - selections
3. Play - R.U.R. - Karel Capek - in class reading, discussion
4. Supplementals
    - a. Vocabulary, discussion
    - b. Review of literary elements
    - c. Further selections
    - d. Possible composition assignments

H. Stories #5: Paranormal powers and weird talents

1. Text Stories
    - a. "A Message from Charity" - Lee
    - b. "Muse" - Koontz
    - c. "Witch War" - Matheson
    - d. "I Always Do What Teddy Says" - Harrison

2. Supplemental Atricles
    a. "Echos of the Mind" - Koesther
    b. "ESP - Fact or Fantasy" - Carr
    c. "Love Among the Cabbages" - Tompkins. Bird
3. Supplementals
    a. Vocabulary, discussions
    b. Review of literary elements
    c. Further supplementals
    d. Possible composition assignment

I. Stories #6: from Here to Doomsday

1. Text Stories
    a. "Shortstack" - Richmond
    b. "The Survivor" - Moudy
    c. "The Post-Mortum People" - Tate
    d. "One Love Have I" - Young
    e. "Who Shall Dwell" - Neal
    f. "The Will Come Soft Rains" - Bradbury
    g. "The Forgotten Enemy" - Clarke
    h. "The Ifth of Oafth"-Tevis
    i. "The Census Takers" - Pohl
2. Supplementals
    a. "Brace Yourself for Another Ice Age" - Stafferd
    b. "Toward the Space Age" - Stafferd
3. Supplementals
    a. Vocabulary, Discussion
    b. Review of literary elements
    c. Further supplementals
    d. Possible composition assignment

J. Stories #7 - The Non-Classifiables

1. Selected readings
2. Vocabulary, discussions, reviews

K. Science Fiction Poetry

1. Poems - (see attached sheet)
    a. "All Watched Over By Machines of Loving Grace" - Broutigan
    b. "Orkiti J. Shows How Earth Looks from the Moon" - Swenson
    c. "Speed" - Mila
    d. "Attched Sheet"
2. Discussion, interpretation, Poetic Devices
3. Attempted writings

L. Grammar and vocabulary review

M. Student writing of science fiction stories

N. Student Analysis of course

IV Sample Procedure - Teaching of short story "A Sound of Thunder" by Ray Bradbury

A. Objectives:

1. Students will answer recall, interpretive, critical, and evaluative questions on story
2. Students will identify scientific trends in story
3. Students will identify: theme, instances of paradox and irony, and character inovations in selected passages of story
4. Students will define and use in sentences selected vocabulary words
5. Students will write brief composition on time travel concept

B. Activities

1. Introduction: instigation questions, reported time anomalies(People's Almanac)
2. Introduction: Ray Bradbury - reading of author's life synopsis, end of text
3. Notation of points to ponder in story; listing of vocabulary
    - a. parchment
    - b. franchise
    - c. expendable
    - d. delirium
    - f. fondle
    - g. revoke
    - h. exquisite
4. In-class reading of beginning of story
5. Assignment of balance of story as homework
6. discussion
    - a. Recall questions (quiz)
        1. What animals was the safari hunting?
        2. What one rule must never be broken on a time travel safari?
        3. What did Eckels do when he saw the dinasaur?
        4. What did the others force him to do to pay for his mistake?
        5. What changes did the safari find upon its return?
    - b. Interpretive questions
        1. Why was Eckels scared?
        2. Why did the government allow dangerous time travel safaris?
        3. To what degree were the others enraged at Eckels?
        4. How did Eckels feel about atoning for his mistakes?
        5. At the time of his death, what thoughts crossed Eckel's mind?
        6. How did the attitude of the man behind the counter change?
        7. What did Eckels realize about himself?
    - c. Critical questions
        1. What flaws does Bradbury patch in his logic of time travel?
        2. What metaphors describing Tyrannosaurus Rex struck you as superior? Why?
        3. Time is, according to Bradbury, a series of Chinese puzzle boxes - explain why this metaphor is apt or poor.
        4. How does the title of the story figure in the plot?
    - d. Evaluation questions
        1. Do events "snowball" in our lives?
        2. Should Eckels have known his limits? Do we?
        3. Should people try things on a dare? Explain
        4. What is paradoxical in the story? What is the theme of this story? What is ironical?

C. Evaluation

1. Five question recall quiz
2. Participation in class discussion
3. Grade on composition assignment

D. Composition

In 2-4 paragraphs, explain what time period other than our own you would choose to live in. What opportunities would be available that are not now? What inconveniences or hardships would you have to face that you do not face now? What comparisons with and contrasts between your chosen time and now do you find?

V Sample Procedure - teaching of short story "Epicac" by Kurt Vonnegut, Jr.

A. Objectives

1. Students will answer recall, interpretive, critical and evaluative questions on story.
2. Students will identify scientific trends in story.
3. Students will define: theme, personification, tongue-in-cheek humor, "flat" character, protagonist, antagonist
4. Students will define and use in sentences selected vocabulary words
5. Students will write opinion of what intelligence is and justify

B. Activities

1. Introduction: motivation questions on thinking machines, intelligence (*Science Digest*, July 76, Piaget theories, IQ discussion and lecture)
2. Introduction: Kurt Vonnegut: teacher lecture on author
3. Notation of points to watch in story; listing of vocabulary
    - a. vindicate
    - b. absurd
    - c. immaculate
    - d. pathetic
    - e. inevitable
    - f. peevish
    - g. oblivious
    - h. demise
4. In-class reading of beginning of story
5. Assignment of balance of story as homewrok
6. Discussion
    - a. Recall questions (quiz)
        1. What did Epicac do?
        2. What did protagonist want?
        3. What statement by protagonist defeated Epicac?
        4. What was Epicac fate?
        5. What was Epicac's gift to protagonist and wife?
    - b. Interpretive questions
        1. Why wouldn't the girl marry the protagonist?
        2. What kind of questions did Epicac ask to show he cared for the girl?
        3. What human emotions does Epicac display in his argument with the protagonist?
        4. Why did Epicac destroy himself?
        5. How did protagonist finally feel about Epicac?

c. Critical questions
  1. How did the author treat Epicac as a human?
  2. Of what significance is the Latin phrase at the end of this story? Can you think of other Latin phrases in our common speech?
  3. Is the protagonist a shallow character? Explain.

d. Evalutive questions
  1. What is intelligence? Does Epicac possess it?
  2. Do we speak nothing but good of the dead?
  3. Is the protagonist - antagonist conflict in this story violent?
  4. Would you like narrator for a friend? Explain.
  5. What is the theme of this story.

C. Evaluation

1. quiz
2. discussion

D. Composition

In 2-4 paragraphs, answer the following: Do you believe in intelligence in machines? Is the love of a machine not really love at all? or Is It? Of all the characters in this story, which is the most noble? ignoble? Explain.

VI Pupil Activities

Pupils will do the following in the course:

A. Generate a definition of science fiction by extrapolating impact of new technology and ideas on humans in a teacher-guided discussion

B. Note important information in the history if science fiction as provided by teacher lecture and pupil questions (see Appendix I)

C. Note important information in science fiction history as presented by audio-visual kit on science fiction history (see section VIII)

D. Read selected stories and discuss literary elements and and merits of said stories via recall, interpretation, criticism and evaluation

E. Cite examples of other literature and literary works which have selected literary elements in common with sample science fiction stories

F. Generate possible alternatives to sample stories

G. Write compositions related to class assignments and correct grammar and stylistic mistakes on said compositions after grading by teacher or after discussion with teacher.

H. Research vocabulary lists related to the assigned stories and use said words in assigned compositions

I. Voice value judgements related to science fiction stories in class discussion

J. Research selected topics related to science fiction

k. Present oral reports on selected topics (#10) to class

L. Criticize and debate selected topics (#10) in class

M. Prepare own thoughts and ideas on stories to lead class discussion

N. Prepare audio-visual supplement, charts, posters or oral presentation of various science fiction stories, works, or items of interest for use of instructor

O. Read supplemental books and articles

P. Listen to supplemental stories and articles and respond to content

Q. Prepare mental exercises or experiments to dramatize scientific facts behind a science fiction story

R. Analyze science fiction poetry and pick out poetic devices and figures of speech as well as state content and meaning of selected points

S. Write essay exams in response to question concerning text stories and supplements

T. Prepare lists of self-generated extrapolation of present trends for use in self-generated science fiction story

U. Write or attempt to write a science fiction story

V. Review grammar mistakes and pick out and correct errors on student compositions and teacher-prepared worksheets

W. Write a brief course evaluation.

VII Materials to be Utilized

A. Texts

1. The Ballantine Teachers' Guide to Science Fiction - David Allen
2. Childhood's End - by Arthur C. Clarke
3. Stranger in a Strange Land - by Robert Heinstein
4. Themes in Science Fiction - Leo P. Kelley, editor
5. Science Fact/Fictions - Leo Kneer, editor
6. From the Earth to the Moon - by Jules Verne
7. The Andromeda Strain . by Michael Crichton

B. Supplementals

C. AV/IMC Materials - see following page.

VIII. Supplemental Materials

Leonard-Nimoy- Cassette

UFO Tape - Cassette

NOVA: The Bermuda Triangle - Cassette

Science Fiction: From Jules Verne to Ray Bradbury - Slide/Cassette

History Sheet - Handouts

Flight of Appollo II - 16 MM. Film

In Search of Ancient Mysteries - 16 MM. Film

OMEGA - 16 MM. Film

Things to Come - 16 MM. Film

Time Is - 16 MM. Film

Universe - 16 MM. Film

Why Man Creates - 16 MM. Film

The Future: Possibilities - Slide/Cassette

Satire - Videotapes

Future Magazine -

Science Digest (Monthly) -

The Sensory World - 16 MM. Film

Future Shock - 16 MM. Film

Assorted Paperbacks -

Questions of Time - 16 MM. Film

Stranger than Science Fiction - 16 MM. Film

Rocketship - 16 MM. Film

IX Expected Levels of Achievement

A. 60 % or better on objective tests and quizzes

B. Competencies in composition, including; subordination; introductory, body, and concluding paragraphs; topic sentence use; proper grammar and diction; spelling

C. Conversion of letter grades to points; individual totals then calculated as a percentage of total points - expectations:

1. A = 90%
2. B = 80%
3. C = 70%
4. D = 60%
5. F = 60% - Minus

X Procedures for Evaluation

A. Story Quizzes

B. Essay Tests

C. Mid-term essay on material covered to date

D. Vocabulary quizzes on definition and usage

E. Class Participation

F. Research reports - research and oral presentation

G. Final essay on course material

H. Passage of a minimal competencies grammar test

I. Conversion of point totals to percentages to student grades

XI References for further study

Kahn, Herman The Next 200 Years New York, Hudson Institute Press, 1975
Lyman, Jordan The Teaching of Ballantine Science Fiction Books New York, Ballantine Press, 1976
Moskowichtz, Sam A History of Science Fiction: The Pulp Age to Speculative Fantasy, New York: Random House, 1973
Sturgean, Theodore Nine Tomorrows, New York: Ballantine Books, 1972
Wellechinsley, David, and Wellace, Irving, ed. The People's Almanac New York: Doubleday & Company, 1975

SENIOR RISE ENGLISH
CATEGORIES I, II, AND III CORE AND ENRICHMENT
GRADE 12

ACADEMIC - COMPREHENSIVE CURRICULUMS

Competencies and Prerequisites:

Students who elect the Senior RISE English program should enjoy reading and working independently. Because of the added responsibility of the students themselves as learners, it is recommended that students with high rates of absenteeism and tardiness and those unable to accept the discipline of daily homework assignments in traditional classrooms be discouraged from electing Senior RISE English.

The purpose of Senior RISE English is to provide an alternative to the traditional classroom setting for English education. The students in the program are directed, advised, and evaluated individually. They select their subject matter from a wealth of prepared units of study geared for students of differing academic abilities, needs, and goals. Senior RISE English contains learning activities of the following types: reading, writing, listening, speaking, interpreting, and analyzing.

Course Objectives:

1. To provide an alternative method of English instruction to that offered in the traditional classroom.
2. To provide opportunities for students to work in a non-competetive environment at rates determined by student ability and/or teacher direction.
3. To provide opportunities for students to work with materials applicable to their individual needs, interests, and goals.
4. To provide a program in which there is opportunity for maximum personal contact between teacher and student.
5. To provide opportunities for students to develop their own courses of study.
6. To provide a program with inherent flexibility to accomodate varied learning styles.

Student Objectives and Activities:

Specific student objectives and activities as well as the content, materials, and methods of evaluation are included in each RISE unit of study. Specific goals of student-initiated units are agreed upon between the individual student and the teacher. All Senior RISE units of study are bound in a separate volume.

Recommended Procedures:

At the beginning of the school year, students who have not been recommended for placement in the program by previous English teachers are pre-tested to determine the level of work at which they should begin. During the course of the year, students may move from one level of subject matter to another. As the year progresses, students who express a desire to pursue in-depth writing assignments or studies of particular writers are encouraged to do so. The resources of the Senior RISE English program are limited only by the imagination and creativity of the individual student and teacher. It is recommended that each student be required to consult with the teacher at least once per week.

Students should be required to sign in at the beginning of each period, indicating whether they are working in The RISE English room or in another authorized area. These sheets provide the teacher with a record of attendance and student whereabouts.

The teacher should keep a folder containing each student's work. These folders may be returned to the students at the end of the school year.

The teacher should also keep an anecdotal record of each student's progress. This can be done by keeping an individual gradebook page for each student enrolled in the course. Records should be kept concerning the quality and quantity of work completed, the dates of each conference held, and any data which pertains to agreements or contracts between the teacher and the student. Each student should be aware that he or she is considered a class of one and that all agreements and evaluations between the student and the teacher pertain to that student only.

Evaluations may take several forms. The questions within individual study units may be used as a measure of student understanding. They may serve as introductory question which lead the student and teacher to set their own direction in order to meet student needs. Written reports, compositions, and other assignments are also evaluative techniques. Visual representations of ideas received in novels, poems, and short storie are also a valid method of evaluation. Any form of creative response to a work of art i encouraged.

Letter grades may or may not be given for each assignment completed within a unit. The teacher may wish to grade completed units only, or he/she may wish to contract with the student the quantity of work to be completed within a given time for a specific grade. If the latter option is elected, it is important to establish with the student the criteria for acceptably completed work.

Because of the individualized nature of the course, percentages cannot be used in determining grades. The teacher must determine quarterly grades on the basis of each student's progress as it relates to his potential.

Units of study for Senior RISE English are presented here in three categories, according to their level of difficulty. Category I units are the least difficult, most highly structured units, and are suitable for students of below average to average ability. Category II units are suitable for students of average to above average ability. Category III units are suitable for students of above average ability. It must be remembered that these categories are not exclusive: depending upon the difficulty of the reading matter involved, most units are flexible enough to be adapted to a variety of interests and abilities. Accompanying each list of units are the additional audio-visual materials and paperback books applicable to the category.

Category I

Text: Kline, Jay, Ken Williams, Barbara Mahoney, and Kay Dziuk. Voices in Literature, Language, and Composition, Book 4. Lexington, Massachusetts: Ginn and Company, 1974.

Travels With Charley
Mila 18
My Shadow Ran Fast
Phoebe
Runway Zero Eight
Seven Days in May

Video Tapes

How to Organize a Teacher Assigned Essay Question, 808-153
How to Narrow a Topic, 808-154
Guidelines on Finding the Theme in a Work of Fiction, 808.3-G43

Suggested Activities

The following activities are suggested for student reports (oral or written) on books read as Enrichment Activities (included at the end of each lesson) or on books read from the bibliography listed above.

1. Select a passage from the book which you think is particularly significant in expressing one of the main ideas in the story. Explain why you chose the passage and what its relationship to the book is.

2. Select one character from the book whom you especially admired or with whom you identified. Write about that character, telling why he or she appealed to you, what he did that made you identify with him, or, in general, what you liked about the character.

3. Think of a word, preferably an adjective, that you believe describes the book you read. The word should encompass the characters, the plot, the style, and the theme of the book. Words like wonderful, exciting, terrific, neat, lousy are UNACCEPTABLE. Words like lonely, courageous, heroic are more the kinds of words you should use, but your imagination will think of better examples than these. Tell why the word you selected is appropriate to the story.

4. Re-write the ending of the book. Explain at which point you think the ending should take a different turn. Explain who you would end it and tell why you think your ending is better than the author's.

5. Usually a book title is a reference to one of the important ideas in the story. This is true of *Of Mice and Men*, *Born Free*, *My Darling, My Hamburger*. Other titles mean very little - *The Pearl*, *The Adventures of Huckleberry Finn*. Write about the title of the book you read, either explaining its significance or suggesting a new title and explaining the significance of your title.

6. If you have encountered a book on your own (one that has not been recommended or supplied by the instructor) and wish to substitute it for a required book, perhaps none of the preceding suggestions is appropriate. If it's a book you simply want to tell the instructor about, write about the book as though you want to interest someone else in reading it.

Category II

Texts: Davis, Lee, Elmer E. Moore, Jr., Olive S. Nines.
Compass Books I, II, III, IV. Glenview,
Illinois: Scott, Foresman and Company, 1971.

Units in this series are not sequential; the teacher may exercise judgment in determining the order in which a student pursues the units. At the writing of this course of study units for books I and III only have been prepared. Books II and IV will be new additions for the 1976-77 school year.

Unit 1 - "This Man, This World"
Unit 2 - "This Man, This World" II
Unit 3 - "Man's Destiny, Man's Choice" I
Unit 4 - "Man's Destiny, Man's Choice" II
Unit 5 - "Both Sides of the Coin"

Additional Units

Composition
C.B. Language
Poetry I

Bibliography

Alas Babylon
All the King's Men
Babbitt
Black Heroes in World History
Cheaper by the Dozen
Cry the Beloved Country
Fail Safe
Frost - Poet and Poetry
Flowers for Algernon
Guns of Navaronne
Good Earth
Humor, Horror, and the Supernatural
Little Prince
Lisa Bright and Dark
The Loved One
Lost Horizon
The Sea Wolf
A Separate Peace
Stop, Look, and Write
Three Plays by Wilder
Travels With Charley
Catch 22
Mila 18
My Life and Hard Times
My Shadow Ran Fast
Runway Zero Eight
Seven Days in May

Suggested Activities

See suggested activities under Category I.

Video Tapes

Introduction to the Compass Series, 808.8-I44
Comparison of Two Poems - "A Village Girl" and "In the Metro" 808.8-C45
Guidelines on Finding the Theme in a Work of Fiction, 808.3-G43

Relation of "A Wonderful Occupation" to "The Accomplice" and "Champion of the World" 808.8-W46
Tales of the Hodja: A Character Sketch, 808.8T47
How to Answer a Teacher Assigned Essay Question, 808-153
How to Narrow a Topic, 808-154
Varying Sentence Length, 425-160

Category III

Text: Carsen, G. Robert. General Editor. Western Literature, Themes and Writers. New York: Webster Division, McGraw-Hill Book Company, 1973.

As the title of the text implies, these are thematic units of study and may be pursued in any order. However, it is suggested that students working at this level begin the series with "Choice and Consequence," as it serves as an introduction to the expectations of this series.

"Choice and Consequence"
"Chaucer"
"Macbeth"
"Antigone"
"Know Thyself" I
"Know Thyself" II
"People in Conflict"
"Conflict of Wills"
"The Human Condition"
"Man's Search for Values"
"Foibles of Man"
"Protests"
"Critics of Society"

Text: Monahan, Peter J. Editor. The Comic Vision. New York: Webster Division, McGraw-Hill Book Company, 19 .

"Low Comedy"
"Comedy of Manners"
"Satire"

Additional Units

Poetry I, Poetry II
They and We

Units of Study in the Novel: Babbitt, Gift From the Sea, Les Miserables, Late George Apley, Little Prince, Lost Horizon, A Separate Peace, Fathers and Sons, The Chosen, Anna Karinina, All the King's Men, 1984, The Heart Is a Lonely Hunter, The Turn of the Screw

Bibliography

Candide
Fifty Great Short Stories
Great Chain of Life
Little World of Don Camillo
The Loved One

Lessons in this series are sequential and should be completed in the order given. Students should be expected to complete satisfactorily a minimum of one lesson per week. More highly motivated students can complete two or three lessons per week.

Lesson 1 - "A Bush Pilot's Deadly, Daily Game"
Lesson 2 - "Love"
Lesson 3 - "Flowers for Algernon"
Lesson 4 - "My Shadow Ran Fast"
Lesson 5 - "The Day of the Bullet"
Lesson 6 - "Paul's Case"
Lesson 7 - "The Day the Dam Broke"
Lesson 8 - "Poetry of Involvement"
Lesson 9 - "Flight"
Lesson 10 - "She Wore a Pink Dress"
Lesson 11 - "The Readers Write"
Lesson 12 - "A Christmas Memory"
Lesson 13 - "The Screen, The Tube, and You"
Lesson 14 - "My Well Balanced Life on a Wooden Leg"
Lesson 15 - "An Occurrence at Owl Creek Bridge"
Lesson 16 - "The Monster Inside Me"
Lesson 17 - "Man's Courage"
Lesson 18 - "Windwagon Smith"
Lesson 19 - "The Children's Story"
Lesson 20 - "The Prison"
Lesson 21 - "Auto Wreck"
Lesson 22 - "The Burning"
Lesson 23 - "The Secret Life of Walter Mitty"
Lesson 24 - "The Bet"
Lesson 25 - "The Wolfram Hunters"
Lesson 26 - "The Lottery"

Additional Study Units

Composition
C.B. Language

Bibliography

Black Heroes in World History
Cheaper By the Dozen
Fail Safe
Frost - Poet and His Poetry
Flowers for Algernon
Guns of Navaronne
Good Earth
Great Chain of Life
Humor, Horror, and the Supernatural
Little Prince
Little World of Don Camillo
Lisa Bright and Dark
Mouse on the Moon
Separate Peace
Stop, Look, Write
Three plays by Wilder

The Sea Wolf
Stop, Look, and Write
My Life and Hard Times
Room of One's Own
To Teach To Love
War and Peace
Crime and Punishment
Billy Budd
Cry the Beloved Country

Suggested Activities

Students working at the level of Category III are encouraged to propose their own units of study. One way of achieving this objective is to suggest that they prepare study units for books listed in the bibliography. Such units should follow the models of teacher-prepared units, including objectives, audio or video tapes, activities, and methods of evaluation.

Video Tapes

Analysis of "The Necklace" 2 parts, 808.3-47 and 80813-48
Jean Paul Satre's Philosphy of Existentialism, 809.7-144
Guidelines to Finding the Theme in a Work of Fiction, 808.7-144
Analysis of Middle English and the "Host" - Harry Baily, 821-149
Analysis of the Pardoner, 808.3-152
Analysis of "The Pardoner's Tale" as a Short Story, 808.3-150
History and Development of the Theater, 792-146
Greek Concept of Tragedy, 880-159
Introduction to "Conflict of Wills" 159-140
Philosophy of Pirandello, 195-F41
Society and Evelyn Waugh, 823.91-W42
Philosophy of Gandhi, 181.4-151
Philosophy of Emile Zola, 100-157
Introduction to Satire, 809.7-144
Explanation of Suggested Composition Activities
    in Macbeth, 822.3-112
Ideas from Macbeth, 822.3-111
Inner Thoughts of Macbeth and Lady Macbeth, 822.3-145

Audio Tapes

Poetry of Elizabeth Barrett Browning
Macbeth
The Nun's Priest's Tale - "Chanticleer and Pertelote"
The Role of Literature in Russia

Philosophy

The truly educated person is one who communicates. He is not content to harbor his understanding; he demands the right to share his thoughts and feelings with others.

General Objectives

1. To develop ease and pleasure in communicating.
2. To develop natural and habitual use of appropriate and correct English.
3. To listen courteously and responsively for purposes of information, entertainment, or inspiration.
4. To discriminate between communication of substance and communication for effect.
5. To deal logically and persuasively with a controversial subject.
6. To develop poise and self-confidence.

Basic Skills

When the student has completed the course, he should be able to:

1. Express himself in logical and coherent sentences.
2. Select a topic of interest and research facts about it.
3. Write a comprehensive outline of a selected topic.
4. Speak with confidence before an audience.
5. Use his voice effectively to set the tone for a speech.
6. Enunciate words clearly.
7. Critique a speech given by another student.
8. Critically evaluate his own speaking performance.
9. Work cooperatively with someone else to present a unified, coherent, persuasive discussion of a selected topic.
10. Demonstrate reasoning necessary to debate.

Textbooks

Carlile, Clark S. Basic Speech Experiences. Pocatello, Idaho: Clark Publishing Company, 1966.

Ewing, Ray G. Participating: Public Speaking, Debate, and Discussion. Boston: Houghton Mifflin Company, 1975.

Course Outline

I. Speech Preparation (Elements listed will be introduced at appropriate times.)

- A. Content
  1. Selection of topic and purpose
  2. Research
  3. Organization
     a. Language

Course Outline (continued)

b. Introduction
c. Conclusion
4. Preparation of note cards

B. Delivery

1. Rehearsal
2. Use of voice
   a. Expressiveness
   b. Pitch and volume
   c. Enunciation
3. Use of body
4. Audience analysis
5. Nervousness

II. Beginning Speeches

A. Speech of introduction (1 to 3 minutes)

1. Interview of designated classmate
2. Preparation of note cards
3. Speech
4. General critique by teacher
5. Discussion of stagefright

B. Informative speech on current event (5 to 7 minutes)

1. Selection of topic
2. Written statement of purpose
3. Library research
4. Speech (recorded as spoken)
5. Individual written critique by teacher
6. Analysis of voice
7. Suggestion of improvement for voice

C. Informative speech, student choice of topic (5 to 7 minutes)

1. Written statement of topic and purpose
2. Research
3. Organization
4. Outlining
5. Speech
6. Individual oral and written critique by teacher
7. Techniques in critiquing a speech

D. Speech of personal experience (no time limit)

1. Statement of topic and purpose
2. Outline of speech
3. Speech
4. Oral critique by another student
5. Written self-critique
6. Written critique by teacher
7. Discussion of audience analysis

II. Beginning Speeches (continued)

- E. Speech of opinion or pet peeve (no time limit)
    1. Statement of topic and purpose
    2. Outline
    3. Speech
    4. Oral student critique
    5. Written self-critique
    6. Written critique by teacher
    7. Discussion of facial expression and use of body

- F. Speech of demonstration (5 to 12 minutes)
    1. Statement of topic and purpose
    2. Outline
    3. Preparation of visual aides
    4. Speech
    5. Oral student critique
    6. Written self-critique
    7. Written critique by teacher

- G. Pantomime (no time limit)
    1. Statement of topic and purpose
    2. Pantomime
    3. General class critique

- H. Speech to stimulate or arouse (5 to 7 minutes)
    1. Statement of topic and purpose
    2. Discussion of emotional language
    3. Outline
    4. Speech
    5. Oral student critique
    6. Written self-critique
    7. Written teacher critique

III. Group speaking activities

- A. Panel discussion (1 class period)
    1. Statement of topic and purpose
    2. Library research
    3. Discussion of format
    4. Panel discussion
    5. Teacher evaluation

- B. Off-topic debate (1 class period)
    1. Writing a debate proposition
    2. Analyzing the debate proposition
    3. Building sound arguments
    4. The debate itself
    5. Judge's evaluation

IV. Additional speech experiences

- A. Impromptu speech

IV. Additional speech experiences (continued)

- B. Persuasive speech
- C. Poetry analysis
- D. Book review
- E. Speech of entertainment

V. Competitive speech

- A. Commencement
- B. Service organizations
- C. McCaskey Speech League

Evaluation and Review

Minor revisions may be made as the course progresses. At the conclusion of each semester, the teacher will evaluate the course and make revisions, if necessary. Student evaluations will also be considered.

Sample Short-Term Syllabus

Date due:

Oct. 10 - Read from Basic Speech, pp. 5-8. Submit a statement of topic and purpose for a speech of personal experience. (NO TIME LIMIT.)

Oct. 11 - Submit an outline of your speech.

Oct. 13 - Begin speeches. We will follow the same routine for all speeches: student speaker, followed by student evaluation. The day following your speech, you submit to the teacher an evaluation of your own presentation. This must be carefully written; your written communication is important also.

3 days after you speak - Read pp. 9-10. Submit your topic-purpose statement for a speech of opinion or pet peeve. (5-7 minutes) next day - Submit your outline.

2 days later - Give your speech.

Continue with the same timing for the next speech.

Read pp. 11-14. Prepare in the routine way for a speech of demonstration. (maximum of 12 minutes)

Read pp. 15-16. Prepare the routine way for a pantomime. (no time limit)

Read pp. 23-26. Prepare the routine way for a speech to stimulate or arouse. (5-7 minutes)

Form a group with one to three other students. Choose a topic for a panel discussion and submit a topic-purpose atatement. We will do some library research for this presentation. I will set the dates probably the week after Thanksgiving, as we approach this assignment. (full period)

I. VOCABULARY BUILDING

A. Structural analysis

1. Competencies

At the conclusion of the unit, the student should be able to

- a. pronounce and determine the meaning of words containing 25 Greek prefixes and roots.
- b. pronounce and determine the meaning of words containing 30 Latin prefixes.
- c. form and spell derivatives with special emphasis on changing words from one part of speech to another and on identifying parts of speech.

2. Materials

- a. Vocabulary for the College-Bound Student, pages 72-109, 110-165, 248-269--competencies a,b,c.
- b. Be a Better Reader VI, pages 70-74--competencies a,b.
- c. Better and Faster Reading, pages 68-75--competencies a,b,c.

3. Strategies

- a. Require students to bring articles from periodicals containing words that have roots and/or affixes being studied. They will circle and define these derivatives and/or identify part of speech. Their choices must be words other than examples used in their text books.
- b. Provide students with a definition for a given word. They will create an antonym by adding, dropping, or changing an affix and/or the root.

  i.g., having no tact--tactless--tactful

- c. List groups of prefixes, roots, and suffixes. Have students combine them to form as many words as possible.

e.g.,

prefixes	roots	suffixes
e	rupt	ion
inter	vict	ive
re	strict	ible

eruption, interruption, eviction, restriction, restrictive

4. Activities

- a. List on the board groups of words using their phonetic spellings. Ask students to pronounce these words and to spell them orthographically.
- b. Give students a list of phrase or sentences in which they are to supply a missing word which they choose from a group of derivatives using a common word or root.

B. Deriving meaning from context

1. Competencies

   At the conclusion of the unit, the student should be able to

   a. recognize the use of a synonym within the structure of a sentence to identify the meaning of an unfamiliar word.

   b. recognize the use of an antonym or opposing idea within the structure of a sentence to identify the meaning of an unfamiliar word.

   c. recognize contextural clues that draw upon the reader's background of experience to identify the meaning of an unfamiliar word.

   d. use context clues to determine the exact meaning of a familiar word having multiple meanings.

   e. use context clues to determine the correct meaning of a homonym.

   f. identify the clues which enable him to define the meaning of an unfamiliar word.

   g. recognize situations in which context clues are an inadequate method of deriving meaning and other word-attack methods are required.

2. Materials

   a. Vocabulary for the College-Bound Student, exercises throughout the text.

   b. Better and Faster Reading, pages 67-68, 157-158—competencies a,b,c,f.

   c. Controlled Reading Study Guides, GH, HG, IJ, JI, KL, LK, MN—competencies a,b,c.

   d. Senior English Review Exercises, pages 28-38—competencies a,b,c, d,e,f,g.

3. Strategies

   a. Have students locate in a Reader's Digest difficult words which can be defined by using context clues. Encourage them to define words by using context clues only. Dictionaries can be used to check accuracy of definitions.

   b. Ask students to choose from their own vocabulary or a dictionary several words that are likely to be unfamiliar to most students in the class. They will construct sentences containing context clues which they feel would enable their classmates to define these words. The teacher will then choose the best sentences and type a worksheet to be completed by students.

   c. Have students use the close procedure to fill in the missing words in a selection.

4. Activities

   a. Give students a selection in which inappropriate words have been used. All words should be the same part of speech; nouns, verbs, adjectives. Instruct the students to cross out each inappropriate word and write an appropriate word above it.

   b. Give students a list of words. (Homonyms and words of multiple meanings would be good choices.) Using dictionaries, if necessary, have them construct sentences demonstrating their ability to utilize the various types of context clues to make word meanings clear. Require that they identify the type of clue they have used for each.

   c. Given a list of closely related words, students will use them to complete sentences by evaluating their shade of meaning as well as the style and tone of the sentence or passage.

      e.g., persistent, obstinate, persevering, stubborn

5. Measurement

   a. 70% or better performance on teacher prepared quizzes and tests.

   b. Teacher observation of student's ability to define previously unknown words found in classroom assignments and/or recreational reading by applying knowledge of the use of context clues.

C. Dictionary Usage

1. Competencies

   At the conclusion of the unit, the student should be able to

   a. select from a dictionary entry the definition that is appropriate in a given context.

   b. locate derived and inflected words which are not listed separately in the dictionary.

   c. use the pronunciation key in a dictionary.

   d. find the derivation of a word by using a dictionary entry.

   e. differentiate among synonyms by a dictionary entry which explains these distinctions or by using a thesaurus.

2. Materials

   a. Random House Dictionary of the English Language—competencies a,b,c,d,e.

   b. Webster's New World Dictionary of the American Language—competencies a,b,c,d,e.

   c. Roget's New Pocket Thesaurus—competencies.

   d. Senior English Review Exercises, pages 1-11—competencies a,b,c,e.

3. Strategies

   a. Have students complete worksheets in which they are required to use dictionaries to answer questions using information provided in dictionary entries. Include questions on syllabication, accent marks, number of meanings, parts of speech, derived and inflected words not separately listed, and word origins.

   b. Allow students to work in pairs. Give each pair a word that is an individual entry in the Pocket Thesaurus, one that has at least five synonyms. Have them construct sentences that demonstrate the varying senses of the word using a dictionary if necessary. Have them identify the major category or categories which follow the entry.

   c. Have each student research the derivation of a word which has an interesting history and report their findings to the class.

      e.g., sideburns, teddy bear, bedlam, jimsonweed

4. Activities

   a. Give students a list of phonetically spelled words. Have students give the orthographic spellings.

   b. Give students groups of sentences which are to be completed by supplying the most appropriate word from a group of synonyms that have similar but not identical meanings.

   c. Hold timed drills in which students are required to use dictionaries to answer questions about words in an article using information provided in dictionary entries. Include questions on syllabication, accent marks, word meanings, synonyms and antonyms for given words, parts of speech, derived and inflected words not separately listed, and word origins.

5. Measurements

   a. 70% or better performance on teacher prepared exercises.

   b. Teacher observation of student's willingness and ability to obtain information from the dictionary in an efficient manner.

D. Recognizing word relationships through analogies

1. Competencies
   At the conclusion of the unit, the student should be able to

   a. perceive the basic relationship between a pair of words and recognize this relatinnship between a second pair of words that are similar or parallel in structure.

   b. test analogical thinking by summing up the relationship between pairs of words in very short sentences. (e.g., Insipidity is a lack of water.)

   c. remember that word order in pairs of words must be the same. First and second words must relate as third and fourth words relate, or first and third words must relate as second and fourth words relate.

d. recognize parts of speech most commonly used in analogies (nouns, verbs, and adjectives). If, for example, one pair of words is a verb to noun relationship, the second pair must also be a verb to noun relationship.

2. Materials

a. Senior English Review Exercises, pages 15-22.

b. Vocabulary for the College-Bound Student, pages 6-71, 274, 279-280, 285-287, 291-198.

3. Strategies

a. Give students a list of words which can be divided into categories. Have students separate the words into a specified number of columns and identify each category by labeling it with an appropriate heading.

b. Give students groups of words and numbers leaving one or more spaces in each pattern blank. Instruct them to determine the relationship in each series and fill in appropriate words or numbers to complete the pattern.

i.g., aardvark_________occur_________beer__________

4. Activities

a. List groups of words, one or more of which do not belong with the others. Have students cross out the item or items which do not belong and then write a word that tells the topic or central idea for all the words remaining in the list.

i.g., emaciated   haggard   lank   svelte

Central idea--thinness

b. Have students complete analogies and state the relationship that exists between the pairs of words. Require that they can identify part or parts of speech involved.

5. Measurement

a. 70% or better performance on teacher prepared quizzes and tests.

b. Student performance on pre-college tests.

II. COMPREHENSION

A. Framing and answering factual questions

1. Competencies

At the conclusion of this course, the student should be able to

a. recognize and recall important facts in order to answer questions using increasingly difficult material.

b. frame questions during the preview of a reading selection to stimulate motivation for reading and improve the comprehension of the material being read.

2. Materials

   a. Controlled Reading Study Guides, GH, HG, IJ, JI, LK, MN--competencies a,b.

   b. Reader's Digest--competencies a,b.

   c. RFU Senior Kit--competency a.

   d. Paperback books--competency b.

3. Strategies

   a. Using material of the student's choice, e.g., articles from periodicals, newspapers, short stories, or a chapter from a book, factual questions will be constructed to be exchanged with another student. This type of exercise will provide practice in formulating factual questions and reading for obtaining important facts.

   b. Require that each student select an article or book and prepare a brief synopsis and/or questions designed to arouse curiosity and interest in reading the selection in its entirety. These synopses and/or questions will be read by the teacher or another member of the class so that the writer can evaluate his ability to stimulate interest on the basis of the class' response.

4. Activities

   a. After reading a Reader's Digest article of current interest, students will answer a list of teacher-prepared factual questions based on information found in the article.

   b. Students will be allowed an unlimited length of time to read and study a selection that is one or two grade levels higher in difficulty than those used in their speed drills. Following their reading, they will respond to a series of comprehension questions, at least 60% of which will be factual.

   c. Require students to read and report on at least two books during the course. Reports, whether given orally or in writing, would be evaluated on the student's ability to summarize the most important facts in the book in a concise manner.

5. Measurement

   a. Student-kept records of comprehension scores on stories read in EDL and Reader's Digest materials. (These are kept in student folders.)

   b. Quality of work done on book reports.

B. Making inferences

1. Competencies

   At the conclusion of this course, the student should be able to

   a. make valid inferences about characters, real or fictional, time and place in a selection, and past and present action, as well as probable future action, in a selection.

b. make valid inferences about the author's attitude toward the subject of a selection.

c. identify the mood or emotional tone of a selection.

2. Materials

a. Controlled Reading Study Guides, GH, HG, IJ, JI, KL, LK, MN—competencies a,b,c.

b. Reader's Digest--competencies a,b,c.

c. RFU Senior Kit—competencies a,b,c.

d. Senior English Review Exercises—pp. 28-38—competencies a,b,c.

3. Strategies

a. Require that each student bring a picture or cartoon to class. Each student will prepare a list of questions about the picture or cartoon to be exchanged with another member of the class. The student answering the questions should write answers and clues which helped to arrive at those answers. If there are not enough clues in the picture to answer all of the questions, the words "can't tell" should be written after these questions.

b. The preceding strategy could be repeated utilizing poems and/or song lyrics in place of pictures and/or cartoons.

c. The teacher will read an excerpt from an article, editorial, or book and then have students respond to a list of inferential questions, most of which can be answered by using clues in the passage read.

4. Activities

a. After reading a Reader's Digest article of current interest, students will answer a list of teacher-prepared inferential questions based on clues found in the article.

b. Following each speed and comprehension drill, the student will respond to a series of comprehension questions, several of which will be identified as being inference questions

5. Measurements

a. Student-kept records of comprehension scores on stories read in EDL and Reader's Digest materials. These records are kept in student folders.

b. Quality of work done in RFU Senior Kit, an individualized approach with each student working at an appropriate level of difficulty and progressing at his/her own rate.

C. Main Ideas

1. Competencies

At the conclusion of this course, the student should be able to

a. distinguish between details that support the central idea and those that do not.

b. identify the directly stated or implied central focus of a selection from a group of possible choices.

c. reject choices that are misleading or incorrect, too specific, unimportant, too broad or inclusive, too vague or general.

2. Materials

a. Controlled Reading Study Guides—GH, HG, IJ, JI, KL, LK, MN—competencies a,b,c.

b. Paperback books—competency a.

c. Reader's Digest—competency a.

3. Strategies

a. Require that students bring posters or cartoons without words. Have students examine the details and draw a conclusion about the central focus of the poster or cartoon.

b. Have each student select a short newspaper article from which the headline has been removed. After the student has read the article, members of the class will attempt to create a headline which states the main idea or the news item.

4. Activities

a. Using a Reader's Digest article, have students first read it in its entirety. Then have them read it a second time, picking out its main ideas and the details which support them. Finally, have them use these main ideas to summarize the overall central focus of the article.

b. Following each speed and comprehension drill done, the student will be required to choose the main idea or summary thought for the entire selection.

5. Measurement

a. Student-kept records of comprehension scores on stories read in the EDL series with special emphasis on the student's success in choosing the main idea.

b. Quality of summarizations of magazine articles.

III. FLEXIBILITY

General objectives

At the conclusion of the course, the student should be able to

a. Adjust rate and method of reading to suit the purpose for reading.

b. adjust rate and method of reading to difficulty of concepts and/or to the extent of the student's previous knowledge of these concepts.

c. adjust rate and method of reading to the difficulty of vocabulary and sentence structure.

A. Skimming

1. Competencies

At the conclusion of the course, the student should be able to skim to

a. locate specific details.

b. evaluate relevancy of material to purpose.

c. gain a knowledge of the general nature and purpose of the material.

2. Materials

a. Reader's Digest--competencies a,b.

b. Paperback books—competencies b,c.

c. Dictionaries, phone directories, time tables, catalogues, etc.—competency a.

3. Strategies

a. Using telephone directories, timetables, dictionaries, and/or indexes, have students skim for specific details to be found in a narrow column of words or figures. Have pairs of students take turns timing each other on the number of seconds it takes to locate answers.

b. Have students skim a paragraph to locate specific details such as names, dates, book titles, quotes, etc. Encourage them to search for capitalized words, numerals, special types of print, or punctuation marks.

c. Have each student skim front and back covers of unfamiliar paperback books. They might also skim the page inside the front cover and the first few paragraphs or pages of the book. They should then be able to give a general idea of the plot and decide whether it would be a good book to use for practicing speed-reading techniques or whether it would require an intensive reading rate.

4. Activities

a. Give students a group of paragraphs to be skimmed in a prescribed length of time. Following the skimming of each paragraph, the student should briefly state the general content of the selection and its purpose.

b. Give students a list of questions with which they should familiarize themselves. The questions should be about specific details to be found in a magazine article. Answers should be written down as located and the drill should be timed with the student noting the number of seconds or minutes needed to complete the exercise. Further questions could be asked following the completion of the activity. If they can be answered, the student was reading too carefully for the purpose of the drill.

5. Measurement

   a. Student-kept records on timed exercises done.

   b. Quality of summaries given on books which have been skimmed

B. Rapid reading

1. Competencies

   At the conclusion of the course, the student should be able to

   a. eliminate bad reading habits (lip movements, subvocalization, regression, etc.) and achieve improved reading habits along with more intense concentration with an increase of a minimum of 100 words per minute in reading rate.

   b. survey a selection in order to frame general questions to guide in the reading of that selection.

   c. frame and answer factual and inference questions with at least 70% accuracy while reading a selection which is being timed.

2. Materials

   a. Controlled Reading Study Guides--competencies a,b,c.

   b. Paperback Books—competency a.

3. Strategies

   a. Encourage students to read books of high interest, easy vocabulary. At least 15-20 minutes per day should be spent in reading such books so that rapid reading of relatively easy material becomes an established habit.

   b. Encourage students to read articles from the Reader's Digest and compute their reading rates by timing themselves and estimating the number of words in each article by multiplying the number of pages by 500 words per page.

4. Activities

   a. On the basis of a series of tests to determine strength of vocabulary, comprehension level, and reading rate, students will be placed in materials with which the teacher feels they will be able to achieve reasonable gains in reading rate. Approximately three times per week, they will complete a speed drill. They will preview a selection by reading an introductory paragraph or two, beginning and concluding paragraph, or the first sentence of each paragraph in the selection. They will then study difficult vocabulary words in the selection. After this preview, they will be timed while reading as fast as possible. They will then answer by recall a series of multiple choice questions—factual, inferential, and main idea. They will compute their rate by dividing the number of minutes spent reading into the total number of words in the selection.

   b. Occasionally, the above procedure can be followed with reading done from a film strip in a controlled reading machine.

5. **Measurement**

Each drill will be recorded in the student's reading record. The date, story level, number, comprehension score, and reading rate will be entered.

a. A grade in comprehension will be determined by averaging the best 10 drills each marking period. This procedure allows students to experiment with their reading rate.

b. A grade in rate development will be determined by comparing the reading rate at the beginning of the course with the best rate achieved each nine weeks on which 70% comprehension or better is achieved. As it is assumed everyone really tries to read more rapidly, no one can fail this portion of the course. 60% is given for 0-10 words per minute gained. An additional 1% is given for each additional 10 words per minute gained. Thus, a 100 word per minute gain will be graded as 70%, 200 words per minute will be graded as 80%, 300 words per minute as 90%, and 400 words per minute or more as 100%.

I. Course Description

Sports Literature is a one semester course which uses the world of sports as subject matter for the teaching of literature. Four basic themes are considered: the athlete looking back on past experiences, the athlete considering the present status of sports, the athlete's self-perception, and the athlete evaluating current sports issues. In addition to a variety of short stories, poems, and essays, course content includes two novels and a unit in sports journalism. The course provides opportunities for students to increase vocabulary, reading, and writing skills and to analyze literature both subjectively and objectively.

II. General Course Objectives

The course should enable the student to:

1. read, analyze, and interpret literature thematically
2. identify the elements of a short story
3. identify characteristics of poetry
4. increase vocabulary, spelling, and writing skills
5. edit and revise sports journalism
6. increase note-taking skills
7. experience interviewing a sports figure
8. compare and contrast both subjective and objective approaches to literature
9. research a sports-related topic
10. increase his or her awareness of physical fitness

III. Specific Unit Objectives

Unit I	- To analyze the theme of death in sports literature
Unit II	- To develop an awareness of humor in sports literature
Unit III	- To consider the growth of violence in sports
Units IV, V, VI	- To analyze the relationships among the will to succeed, winning versus losing, and rules and goals; to analyze the relationships between sports and society: to recognize that the objectives of sports and of society are similar in that Sports is a by-product of society

Unit VII - To identify techniques of description in imagery in sports literature

Unit VIII - To compare and to contrast the roles of male athletes and of female athletes

Unit IX - To debate the issue of racism in sports

Unit X, XI - To recognize the importance of discipline in sports

Unit XII - To consider the image of the athlete in his or her public and private lives

Unit XIII - To analyze the concept of pressure in the lives of sports figures

Unit XIV - To outline the recruiting process for college athletes

Unit XV, XVI - To experience a balance between the objective and the subjective approaches to literature

Unit XVII - To edit and to revise examples of sports journalism

Unit XVIII - To discuss current issues in sports

Unit XIX - To demonstrate mastery of vocabulary

IV. Procedures and Evaluations

Presentation of the literature in this course should adhere rather strictly to the format for directed reading strategies: an overview, a discussion of vocabulary in context prior to reading a selection, a statement of purpose, and provisions for response at a variety of levels (recall, interpretation, analysis, synthesis).

Wherever possible, provisions should be made for incorporating the critical experiences outlined in the Pennsylvania Comprehensive Reading Plan: response to literature, oral and written composing, sustained silent reading, and mastering language patterns.

Students are expected to complete all assignments consistent with their levels of ability; all assignments carry credit toward fulfillment of the requirements of the course. Evaluation and grading of written work must be consistent with English Department Guidelines as specified in the Sequential Composition Program.

Unit I. Death

A. Contents

1. "To an Athlete Dying Young"
2. "The Horn Wound and Death"
3. "On Chuck Hughes, Dying Young"
4. Bang the Drum Slowly

B. Student Activities

1. Research athlete who has died in his prime. Present orally.
2. Tape record "The Horn Wound and Death"; write a one-page factual narrative about the incident related in the poem.
3. View a televised sports event and record the number of instant replays.
4. Sustained silent reading of Bang the Drum Slowly (minimum of four days).
5. Report on Bang the Drum Slowly.

OPTIONS:

a. A 300 word summary (for students of low-average to low ability).
b. Oral report discussing the social value and significance of the book.
c. Three page report explaining the significance of the title.
d. A report, format designed by student in consultation with the teacher.

C. Teacher Strategies

1. Read poems aloud.
2. Lead a discussion with the following question: Is it more tragic to die in one's prime, at the peak of success, or to outlive one's triumphs and go into a slow decline?
3. Ask students how and where they would like to die if they could choose.
4. Read "Shropshire Lad" and other poems by A. E. Housman.

Unit II. Humor

A. Content

1. "Seaside Golf"
2. "You Could Look It Up"

B. Student Activities

1. Write (in rhymed verses) a minor sports triumph that each student celebrated.

C. Teacher Strategies

1. Other selections by Ogden Nash, Richard Armour, and Phyllis McGinley can be presented.

2. Have students read aloud or record poems they like.
3. Listen to the words of ballads on radio or television and calculate the percentage of happy ones.
4. Recommend, Baseball is a Funny Game: Joe Garagiola.

Unit III. Violence

A. Content

1. "One Sunday in Mexico"
2. "A Champion Proves His reatness"

B. Student Activities

1. A 500 word written report from magazine articles about Sugar Ray Robinson, Ken Norton, Ali, or any other heavyweight.
2. Write a paragraph of opinion on one of the following:
    a. Since boxing is a form of show business, champions and challengers cometimes remind one of actors. Compare the showmanship of Archie Moore and a current boxer.
    b. What amateur seems most likely to develop into a scientific boxer like Archie Moore? Why?
    c. Did Ali have a psychological system? If so, what was it like?
3. Use a Spanish dictionary or have a student who speaks Spanish write the meanings of the following words:

barrera
burladeros
callejon
correspondientes
corrida
cuadrillas
faena
matador
muleta
para
pase
sus
temporada
toreras
toril
toros

4. Using "One Sunday In Mexico" as a model of crowd behavior, recall an instance of crowd behavior that was personally observed. The composition should include both description and narration.
5. As an alternative to number 4 use the pictures which illustrate the selection and write a paragraph which describes the action from the point of view from the bull.

C. Teacher Strategies

1. Read aloud the first four paragraphs, explaining virtuoso, protagonist, overarticulate.
2. Explain the allusion to the Greek theater and Archie Moore's "tragic flaw".
3. Tell students about Shakespeare's tragedy Othello. Mention Paul Robeson (Negro actor and singer who played the principal role) and invite students to research Robeson in the library.

4. Divide the class into small groups and study the expression on Marciano's face (page 72). Use as many adjectives describing Marciano's face at this moment in the fight.
5. Explain the art of bullfighting.
6. Make references to Hemingway's Death in the Afternoon and The Sun Also Rises. Present Hemingway's interest of bullfighting with respect to the Existentialists view of death. The painting, The Bullfight, attributed by Goya is an enrichment aide.

Unit IV. Will to Succeed

A. Content

1. "High Adventure"
2. "I'm Coming Back, I Want It Again"

B. Student Activities

1. Using newspaper clippings of current college stars, simulate participation in a college draft, drafting the most valuable players in rank order.
2. Write a paragraph of personal opinion on one of the following quotations.

   a. "If you don't have it, you don't make it."
   b. "When you're a Trojan, you're a Trojan for the rest of your life."
   c. "They say I run through guys, but really I get them off balance."
   d. "My whole attitude toward life is do the best you can."

3. Think of a challenging exploit from your own experience - a long hike, a climb, or a job that presents a physical difficulty. Write a short account considering the following questions: Did it involve risk? Did it involve teamwork? Was there a sense of achievement?

C. Teacher Strategies

1. Before reading "I'm Coming Back, I Want It Again" ask the class: Who are the Trojans? Where is U.S.C.? What teams get to play in the Rose Bowl on New Years' Day? Have you ever seen O. J. Simpson on the football field? What does O. J. do now? Was it mostly luck or talent or physique or personality that brought O. J. to the pinnacle of success. Assign the article as a silent reading.

2. Pair students and have them study the four pictures of O. J. on pages 38-39. Set up the following hypothetical situation: You are from Mars and you landed on earth. Being a Martian you are fascinated with the picture on pages 38-39. Your earth friend will explain. Let students take turns at being Martians.

2. Write a paragraph of opinion on one of the following:

   a. Are the pros really worth the money they make? Would most of them play football anyway, even if they were paid less?
   b. How does pro-football compare with college football?
   c. Who is the greatest football coach today? Why do you think so?

C. Teacher Strategies

1. Before reading "On the Bench" turn to page 32 and ask the class who they think might wear the numeral 0. Can you invent a situation - maybe a humorous one - to explain the numeral? Write a paragraph describing the situation.

2. To introduce "Preliminary Skirmishes" have the class study the picture of Jerry Kramer on page 18. Notice how he is "caged" - by his pads, helmet and face-guard, by the spectators, by unseen approaching players. Write a brief description of how it feels to be in this situation.

Unit VII. Description and Imagery

A. Content

1. "An Innocent at Rinkside"
2. "The Eighty-Yard Run"

B. Student Activities

1. Describe in writing a new experience, i. e., attending a political meeting, going to a play or concert, or watching an unfamiliar sport. What impressions of sight and sound might strike you?

2. An alternative to # 1. Students who are familiar with ice hockey might describe a game from an educated point of view - as a spectator who understands the strategies and the players.

3. In a short paragraph write a well executed play that you participated in or viewed on television. Use the senses.

C. Teacher Strategies

1. Present Faulkner as a storyteller. Read sections of "The Bear" aloud. For good readers suggest Light in August.

2. On the board write out the diagram of Darling's strategy.

Unit VIII. Women in Sports

A. Content

1. "Farewell to the Babe"
2. The Other Side of the Mountain

3. "We Weren't Bad, Just Mischievous"
4. "Reflections Outside of a Gymnasium"
5. "A Snapshot for Miss Bricka Who Lost in the Semi-Final Round of the Pennsylvania Lawn Tennis Tournament at Haverford, July, 1960"
6. "Billie Jean King Evens The Score"
7. "Destroying a Myth"
8. "Giving Women A Sporting Chance"
9. "400-meter Freestyle"

B. Student Activities

1. A 300 word composition on one of the following topics:
    a. Great Women Athletes Today
    b. Olympic Competitions for Women
    c. Ballerinas of the Ice Rink
    d. Ski-jumpers I Have Seen on T. V.
    e. My Own Track Record

2. Report on the novel: The Other Side of the Mountain. Choose one:
    a. Two page summary. (for students of low-average to low ability)
    b. Rewrite a section of the novel.
        1. Continue from ending
        2. How would Jill's situation change if Audrie Jo were not handicapped?
        3. How would Jill have done in the Olympics?
    c. Write a letter to the author stating why or why not you enjoyed the novel.
    d. A taped interview with a handicapped person.
    e. A mobile or collage portraying a specific theme.

3. Sustained silent reading of novel. (minimum 4 days)

4. Periodic pop-quizzes on novel.

5. Create a parody of "Reflections Outside of a Gymnasium"

6. Write a protest letter to the Los Angelos Times in response to Olga Connolly's article. Write from the point of view of a male chauvinist reader.

7. Write a letter to the New Era in support of or opposition to co-ed gym classes with equal access to athletic facilities and instruction.

C. Teacher Strategies

1. Start the unit with the film, Why Not a Woman.

2. Have copies of Cosmopolitan, Glamor, Vogue, Madamoeselle, Red Book, Sports Illustrated, etc., available for in-class reading and discussion. Any articles may be read, but in Sports Illustrated only those articles that deal with women may be read for this strategy.

Unit IX. Racism In Sports

A. Content

1. "Pioneer in White Pants"
2. "I Didn't Know What a Birthday Cake Was: A Look at Life on the Black Side."

B. Student Activities

1. Choose one of the following quotations to comment upon in a thoughtful paragraph of opinion.

    a. "Even when I'm among pleasant white people, they're usually bending over backward to be nice."

    b. "Say, maybe I've discovered something new in training techniques: Don't practice and become great."

    c. "I don't want to spend my life fuming. What good would that do?"

2. Write an essay describing the first time you encountered discrimination in any form. How did you react?

C. Teacher Activities

1. On a world map set the scene by locating Austria, Sydney, Melbourne, New South Wales, and Trinidad.

2. Read the opening paragraph aloud from "Pioneer in White Pants" and then let the class read silently.

3. Discuss Ashe's philosophy to life; state your own then ask for volunteers to state theirs.

Unit X. Discipline

A. Content

1. "The First Four Minutes"

B. Student Activities

1. Orally answer the following: Have you ever tried to break a record - perhaps in a school or regional track event, or in another type of competition? What sacrifices were necessary? What self-discipline was involved?

2. Studying the picture of Roger Bannister on page 108, imagine the feelings of triumph, exhaustion, self-satisfaction. Write a paragraph about an event in your life when you experienced many kinds of emotions at the same time.

C. Teacher Strategies

1. Ask students the meaning of discipline.
2. Ask students if there is some sport or activity they are good at, i.e., music, dancing, etc. Give students time to

consider the following: How did you get to be better than the average in this activity? Were you pushed by somebody else, or did you discipline yourself? Did it mean giving up some other things you might have liked to do? What made you keep on? Was it worthwhile?

Unit XI. Mental and Physical Readiness

A. Content

1. "Who Do You Think You Are Dempsey?"

B. Student Activities

1. Choose one of the following questions to answer in a thoughtful composition:

   a. What qualities must a fighter have?
   b. Why do people go to prize fights?
   c. How has boxing changed since Demsey's time?
   d. Does a fighter need an image?
   e. What was "the historic long count?"
   f. Can a man's character change? Did Dempsey's change?
   g. What was Dempsey's childhood like?
   h. Is there an advantage to a fighter in coming from a poor background? (Tunney's was not poor.)
   i. What boxer do you admire today? Why?
   j. What does the title of this article mean?

C. Teacher Strategies

1. If any student has boxed at the Y.M.C.A. or golden gloves, etc., let him write from his own experience.

2. Look at Dempsey's picture on page 90. Assume you know nothing about him. Describe him in terms of his physical appearance in a short paragraph. Then make a judgment about his character, personality, or mood from what you see in his face and stance. Do this with students.

Unit XII. Image of An Athlete

A. Content

1. "Carpentier Was Too Eager When Victory Seemed Near"

2. "How Goliath, Typecast To Lose, Finally Didn't"

3. "The Last Days of Ernie Banks"

B. Student Activities

1. Discuss the following:

   a. How much sympathy do Americans have for the underdog in sports?

b. How important is winning in sports?
What does failure mean to an athlete who has made his best effort?
c. How important are our attitudes about sports personalities in our judgments of their performance?
d. What is the role of showmanship in sports? Is it a good thing or a bad thing?

2. Refer to a sports publication and research the image of an athlete on the playing field and off. The research paper should be two pages in length.

C. Teacher Strategies

1. Introduce How Goliath, Typecast to Lose, Finally Didn't" by discussing the public image of current athletes along with the image of Dr. Martin Luther King, J. F. Kennedy, Howard Coselle, Joe Nameth and Mohammed Ali.

Unit XIII. Pressure in Sports

A. Content

1. "It's a Long Way to 714"

B. Student Activities

1. Recall an exciting game in which you participated. What kinds of tension affected the team? Affected you personally? Write a short composition about how you felt.

2. As an alternative to # 1 write about a pro or an amateur whom you have seen "blow up" under pressure.

3. Look at the picture of Willie Mays on page 54. Describe the feelings you get from the isolated moment in a short poem. You can compare Mays to another kind of performer for a special effect.

C. Teacher Activities

1. Call on students who participate in athletics. Ask how they feel before a game. Discuss their feelings when a game is close.

Unit XIV. Athletic Recruiting On the College Level

A. Content

1. "Interscholastic Sports: The Gathering Storm"
2. "Football and Education"
3. "Athletic Recruiting: A Campus Crisis"
4. "Meanwhile, for the Brainy Nonathlete, a Financial Struggle"
5. "Opinion: A College Coach Tells Why Recruiting Abuses Happen"

6. "He Tries Hard"

B. Student Activities

1. Write a short speech with you as a football coach and your audience a group of players who refuse to obey the traditional rule of short hair and no beards.

2. Meggyesy says that the "process of questioning ... eventually made me decide to get out of football." Make a list of things that he questioned, and discuss each item for its merits and weaknesses.

3. After a careful analysis of the stories, write a letter to the N.C.A.A. gining your thoughts on the causes and cures for the problems in sports recruiting.

4. Assume that you are Coach Musselman. Write a reply to his letter and be humorous in turn. (Give the English department chairman an appropriate name, for instance.)

C. Teacher Strategies

1. Refer to Dave Meggyesy's book Out of Their League and analyze his statement about football as "a circus for the increasingly chaotic American empire."

2. Divide the board in half. On one side list the sports that pay athletes the highest salaries and then average the salary for the average player in each sport, i.e., 20 thousand a year for baseball, 23 thousand a year for football. (The exact percentage is not necessary) On the other side list the items to the following question: Suppose you are an athlete and you play a professional sport. If you were in your early 30's, what things would you like to own? Things to consider; age, wealth, marital status, hypothetical goals and achievements.

3. From strategy number 2 move into a discussion of the American Dream with references to Fitzgerald, O'Neill, Dos Passos, Steinbeck, Hemingway, Sinclair Lewis, Richard Wright, and other authors (major or minor) who wrote in the period between World War I and World War II. Tie the athlete into the American Dream as one possible option available for success.

4. Have the Guidance Counselor talk about Financial Aide available to the non-athletic student.

5. Make up a profile of a fictitious student and include the following:
   a. name
   b. physical description
   c. athletic abilities
   d. socio-economic background
   e. grades

The ideal profile would be comprised of a student from a low socio-economic background who is superior (include statistics) in the college's major sport. It is essential that the fictitious student have low grades. Each student will write his own letter and mail it to different universities, or the letter may be composed by the entire class. Address the letter to the head coach and inquire about available funds.

6. As a follow up to number five send the same letter to the university admission office and apply.

7. Have a senior athlete talk about his experiences with college coaches and scholarships.

Unit XV. Objective Approach to the Short Story

A. Content

1. "The Crucial Part Fear Plays in Sports"
2. "Eight-Oared Crew"
3. "I'm a Dedicated Man, Son"
4. "Willie Kamm"

B. Student Activities

1. Analyze the content and theme for each story.
2. Test the students understanding of plot, character, point of view, tone, setting, and theme.
3. Compose a short story from an incident that occurred to you or a friend while participating in a sport.

C. Teacher Activities

1. The video tape of the short story prepared for the Rise Program is an excellent introduction.

2. Use role-playing to convey the idea of the protagonist and of the antagonist. The book, Learning Discussion Skills Through Games, includes role-playing strategies.

Unit XVI. Subjective Approach to the Short Story

A. Content

1. "Pain and Violence as a Way of Life"
2. "Pick"
3. "The Last Days of Ernie Banks"
4. "As It Should Be"
5. "I Didn't Know What a Birthday Cake Was: A Look at Life on the Black Side"
6. "Ex-Basketball Player"
7. "The Old Pro's Lament"

B. Student Activities

1. Students are required to participate in all discussions and written responses. They may opt to pass only when directed.

2. Response diary (See Teacher Strategies)

C. Teacher Strategies

1. Introduce the unit with: word association, pantomine, or charade, then move into the strategies handbook, Values Clarification. The following strategies are ranked in order of presentation.

    a. Alligator River
    b. The Pie of Life
    c. Public Interview
    d. Proud Whip
    e. Christmas Gift Giving
    f. Life Line
    g. Who Are You?
    h. Obituary
    i. Two Ideal Days
    j. Life Inventory

2. Read in class "I Didn't Know What a Birthday Cake Was: A Look on the Black Side." Write the following schema on the board and show the students what happens in the movement from subjective response to a more objective interpretation.

    -- Sometimes I hate my mother.(Buford)
    -- Buford's father is a cold person.
    -- I don't hate the world I have no misery and dispare, I'm telling life as it is.
    -- "I awlays gonna keep my kid close and feed them and always think about them."
    -- Blacks are irresponsible - it is inherent in the race.
    -- In Olsen's article many people say uncomplimentary things about Black athletes. Yet the overall tone is compassionate and sympathetic. He attempts to show the poor Black through their eyes and also through the eyes of the white society.
    --Black consciousness vs. human consciousness.

3. Next present a list of questions as a catalypt for those students who had trouble getting started, and to help others articulate and develop their responses. All answers are to be written.

    a. What was your immediate (first) response to the story?

        --feeling
        --associations (what did the story remind you of?)
        --ideas (what ideas come to your mind?)

    b. Does this story remind you of anything you've seen on T.V., or anything you've read before?

    c. Can you relate the story to anything in your own experiences?

    d. Can you relate any characters in the story to anyone you know?

    e. What questions does the story raise in your mind?

4. Response diaries are to be kept for each story in the unit. The responses are about one half page in length and should consist of feelings, thoughts and associations that the story brought to mind.

5. Show the film, Climb as an enrichment aide.

6. Instead of discussing a story, the following format may be used:

FORMAT I

1. Your immediate response to the story, organized more logically than random thoughts.

2. One element of your response developed, possibly

    a. some association that you made with the story - another story.

    b. a relevant personal experience.

    c. an idea that the story brings to mind.

3. Come back to the story. What was in the story that created this particular response in you?

OR - FORMAT II

1. Your immediate response to the story, followed by questions raised in your mind by the story.

2. Your attempt to answer the questions, based on the story and on your own experience.

3. What effect do you think the writer wanted to create?
What is there in the story that makes you think the writer was trying for this particular effect?

The student will write the answers to one format, not two. Let the student decide on his own format.

Unit XVII. Sports Writing

A. Content

1. School newspaper
2. Local newspaper
3. Sports Illustrated
4. Newsweek
5. Time
6. Any other publication that reports sporting events.

B. Student Activities

1. Report on three sporting events, either professional or non-professional.

All revisions and deadlines are to be kept.

2. An oral analysis of a current sports writer.

3. To prepare readable notes which will be presented with each report.

4. Write twenty active voice verbs.

C. Teacher Strategies

1. Have a number of newspapers and sports magazines available.

2. Publish your own sports page.

Unit XVIII. Current Issues in Sports

A. Content

1. Sports In America: James A. Michener
2. Sports Literature
3. Sports Illustrated

B. Student Activities

1. Choose your favorite sport. Write your objectives for playing the sport. You may work from the psychological and physiological point of view.

2. Write a three page research paper on a sport that is unfamiliar to you.

3. Keep a daily log of the food (and amount) you eat along with the physical exertion that you have during the day, i.e., work, exercise.

4. Devise your own physical fitness plan.

C. Teacher Strategies

1. Divide the class into N.F.L. football teams and run your own draft system.

2. Periodically allow the class to read Sports Illustrated in class and call on a student to read his findings.

3. Read Aerobics by Dr. K. Cooper and The Miracle of Fasting by Paul C. Braggs and present your finding to class.

4. Participate with students on their fitness program.

Unit XIX. Vocabulary

A. Content

1. All stories and poems

B. Student Activities

1. All vocabulary words are to be written.

C. Teacher Activities

1. There are a number of approaches to vocabulary, but the general rule would be to have students write all vocabulary words given. Before each story or poem is assigned, choose about ten words that come from the story. Consider the degree of complexity and how often the student will encounter the word in the text. Vocabulary should be used as an introduction to the story along with an explanation of why the story is going to be read; state the general plot. The following techniques may be used:

   a. Word building, i.e., im - mort - al - ized. Ask students which part seems to be the base word (mort - meaning death).

      When the morpheme al is added a new word is made, commonly an adjective, i.e., personal.

   b. Investigate words, i.e., ghetto. In 1516 the Jews of the city of Venice in Italy were expelled to a small island named Ghetto, meaning foundry.

   c. Write the word in a bizarre sentence.

2. Word of the day contest. Each day write a word, along with its meaning, on the board. If a student uses the word in discussion, he gets extra credit points.

Course Materials

Lavin, Albert. Action! An Anthology of Writing About Sports. Harcourt Brace Jovanovich, Inc. 1970.

Michener, James. Sports In America. Fawcett Crest Book Publications, Inc. 1976.

Brady, James. Sports Literature. McGraw - Hill Book Company, 1975.

Supplemental Reading

Sports Literature Course

I. Fiction and Non-Fiction

A. Baseball

B 1. Bowen, Robert Sidney. Infield Flash. Lothrop, Lee and Shepard Co., NY C. 1969 158 p.

D 2. Decker, D.W. Rebel in Right Field. William Morrow and Co., NY C. 1961 190 p.

F 3. Friendlich, Dick. Backstop Ace. The Westminster Press, Phila., PA C. 1961 187 p.

F 4. Friendlich, Dick. Relief Pitcher. The Westminster Press, Phila., PA C. 1964 176 p.

M 5. Mullins, Richard. Most Valuable Player. Funk and Wagnalls Co., Inc., NY C. 1962 179 p.

796.357 G 6. Garagiola, Joe. Baseball Is A Funny Game. Bantom Books, Inc., NY C. 1960 151 p.

796.357 S 7. Smith, Robert. Illustrated History of Baseball. Grosset and Dunlap, NY C. 1973 302 p.

B. Basketball

B 1. Bottom, Raymond and Robertson, O. J., Hardwood Hero. Abingdon Press, NY C. 1971 160 p.

C 2. Carson, John F. The Coach Nobody Liked. Farrar, Straus, and Giroux, Inc., NY C. 1960 214 p.

J 3. Jackson, C. P. Basketball Clown. McGraw-Hill Book Co., NY C. 1956 160 p.

L 4. Lee, Robert C. I Was A Teenage Hero. McGraw-Hill Book Co., NY C. 1969 143 p.

C. Boxing

L 1. Lipsyte, Robert. The Contender. Harper and Row Publishers, NY C. 1967 182 p.

W 2. Waldman, Frank. The Challenger. The World Publishing Co., NY C. 1955 189 p.

796.83 F 3. Fisher, Art. Garden of Innocents. Dutton and Co., Inc., NY C. 1972 186 p.

96.83 H 4. Heller, Peter. In This Corner! Simon and Schuster, NY C. 1973 431 p.

796.83 L 5. Libby, Bill. *Rocky: the Story of a Champion*. Messner C. 1971 192 p.

796.83 L 6. Liebling, A. J. *The Sweet Science*. The Viking Press, NY C. 1956 306 p.

812 S 7. Sackler, Howard. *The Great White Hope*. Dial Press, Inc., NY C. 1968 264 p.

D. Football

M 1. Maule, Tex. *Championship Quarterback*. David McKay Co., Inc., NY C. 1963 215 p.

M 2. Maule, Tex. *The Receiver*. David McKay Co., Inc., NY C. 1968 215 p.

S 3. Scholz, Jackson. *The Football Rebels*. William Morrow and Co., Inc., NY C. 1960 249 p.

S 4. Scholz, Jackson. *Halfback on His Own*. William Morrow and Co., Inc., NY C. 1962 222 p.

796.33 C 5. Conerly, Perian. *Backseat Quarterback*. Doubleday and Co., Inc., NY C. 1963 201 p.

796.33 C 6. Curran, Bob. *The $400,000 Quarterback*. The Macmillan Co., NY C. 1965 256 p.

E. Ice Hockey

F 1. Flood, Richard Thomas. *Pass that Puck*. Houghton Mifflin Co., Boston, Mass. C. 1948 136 p.

H 2. Harkins, Philip. *Lightning* on Ice. William Morrow and Co., Inc., NY C. 1946 215 p.

796.96 L 3. Liss, Howard. *Goal! Hockey's Stanley Cup Playoffs*. Delacorte Press, NY C. 1970 197 p.

F. Skiing

C 1. Cavanna, Betty. Angel On *Skies*. William Morrow and Co., Inc., NY C. 1957 255 p.

M 2. Meader, Stephen Warren. *Snow On Blueberry Mountain*. Harcourt Brace and World Inc., NY C. 1961 189 p.

T 3. Thompson, Mary. *Snow Slopes*. Longman, Green and Co., NY C. 1957 179 p.

W 4. Walden, Amelia Elizabeth. *Shadow on Devil's Peak*. The Westminster Press, Phila., PA C. 1961 207 p.

W 5. Whitney, Phyllis A. Snowfire. Doubleday and Co., Inc., NY C. 1973 319 p.

W 6. Wunsch, Josephine M. Flying Skis. David McKay Co., Inc., NY C. 1962 212 p.

G. Tennis

J 1. Jackson, Caary Paul (pseud. Paulson, Jack). Match Point. The Westminster Press, Phila., PA C. 1956 188 p.

J 2. Jacobs, Helen Hull. Judy, Tennis Ace. Dodd, Mead and Co., NY C. 1951 212 p.

796.34 B 3. Budge, Don. A Tennis Memoir. The Viking Press, NY C. 1969 184 p.

H. Track

F 1. Frick, Constance H. The Comeback Guy. Harcourt, Brace, Jovanovich, Inc., NY C. 1961 189 p.

K 2. Keating, Lawrence Alfred. Junior Miler. The Westminster Press, Phila., PA C. 1958 206 p.

S 3. Summers, James L. Trouble On the Run. The Westminster Press, Phila., PA C. 1956 216 p.

II. Biography

A. Baseball

921 C 1. Campanella, Roy. It's Good to Be Alive. Little Brown and Co., Boston, Mass. C. 1959 306 p.

921 C 2. Conigliaro, Tony. Seeing It Through. The Macmillan Co., NY C. 1970 238 p.

921 S 3. Durso, Joseph. Casey. Prentice-Hall, Inc., NJ C. 1967 211 p.

921 R 4. Mann, Arthur. The Jackie Robinson Story. Grosset and Dunlap, NY C. 1950 254 p.

921 R 5. Robinson, Frank. My Life Is Baseball. Doubleday and Co., Inc., NY C. 1968 225 p.

796.357 T 6. Tiant, Luis and Fitzgerald, Joe. El Tiante. Doubleday and Co., Inc., NY C. 1976 228 p.

796.357 7. Wagenheim, Kal. Clemente! Praeger Publishers, NY C. 1973 273 p.

921 R 8. Robinson, Jackie. Breakthrough to the Big League. Harper and Row, NY C. 1965 175 p.

921 9. Shapiro, Milton J. *The Willie Mays Story*. Julian Messner,
M Inc., NY C. 1960 192 p.

B. Basketball

796.32 1. Frazier, Walt. *Clyde; the Walt Frazier Story*. Grosset and
F Dunlap, Inc., NY C. 1970 248 p.

921 2. McPhee, John. *A Sense of Where You Are*. Farrar, Straus,
B and Giroux, INC., NY C. 1965 144 p.

921 3. Russell, Bill. *Go Up for Glory*. Coward-McCann Inc., NY C.
R 1966 224 p.

4. Wilkens, Lenny. *The Lenny Wilkens Story*. Paul S. Eriksson,
Inc., NY C. 1974 174 p.

CT
973.921 5. Frasier, Walt. *Cool Clyde*. Phonotape Encyclopedia
F Americana/CBS News Audio Resource Library.
C. 1974 Cassette No. 3, Feb. 1974 8 min., 40 sec.

C. Boxing

921 1. Armstrong, Henry. *Gloves, Glory and God*. Fleming H. Revell
A Co., NJ C. 1956 256 p.

921 2. Cutter, Bob. *The Rocky Marciano Story*. William Allen Co.,
M Inc., NY C. 1954 79 p.

921 3. Goldstein, Ruby. *Third Man in the Ring*. Funk and Wagnalls,
G NY C. 1959 216 p.

921 4. Louis, Joe. *My Life Story*. Duell, Sloan, and Pearce, NY
L C. 1947 188 p.

921 5. Patterson, Floyd. *Victory Over Myself*. Bernard Geis
P Associates, NY C. 1962 244 p.

921 6. Robinson, Ray. *Sugar Ray*. The Viking Press, NY C. 1970
R 376 p.

921 7. Schoor, Gene. *The Jack Dempsey Story*. Julian Messner, Inc.,
D NY C. 1954 186 p.

D. Football

796.33 1. Bahrenburg, Bruce. *My Little Brother's Coming Tomorrow*. G.
B P. Putnam's Sons, NY C. 1971 256 p.

921 2. Bortstein, Larry. *The Joe Namath Story*. Grosset and Dunlap,
N NY C. 1973 192 p.

796.33 3. Plimpton, George. *Mad Ducks and Bears.* Random House, C. 1973
P 421 p.

921 4. Schaap, Dick. *Instant Replay*. The World Publishing Co.,
K NY C. 1968 286 p.

921 5. Schoor, Gene. *Red Grange, Football's Greatest Halfback*.
G Julian Messner Inc., NY C. 1952 186 p.

921 6. Tunnell, Emlen. *Footsteps of a Giant*. Doubleday and Co,
T Inc., NY C. 1966 238 p.

796.33 7. White, Gordon S. and Hyman, Mervin D. *Coach Tom Cahill; A
W Man for the Corps*. Macmillan Co., NY C. 1969 181 p.

E. Ice Hockey

921 1. Magnuson, Keith. *None Against!* Dodd, Mead and Co., NY
M C. 1973 180 p.

921 2. Mikita, Stan. *I Play to Win*. William Morrow and Co.,
M NY C. 1969 223 p.

F. Skiing

1. Valens, E. G. *The Other Side of the Mountain*.
Warner Books, NY C. 1975 301 p.

G. Tennis

921 1. Ashe, Arthur. *Advantage Ashe*. Coward-McCann Inc., NY C.
A 1967 192 p.

921 2. Gibson, Althea. *I Always Wanted to Be Somebody.* Harper
G and Row, Inc., NY C. 1958 176 p.

921 3. Hoad, Lew. *The Lew Hoad Story*. Prentice-Hall, Inc.,
H NJ C. 1958 209 p.

H. Track

921 1. Bannister, Roger. *The Four Minute Mile*. Dodd, Mead and Co.,
B NY C. 1956 252 p.

921 2. Connolly, Olga. *The Rings of Destiny*. David McKay Co., Inc.,
C NY C. 1968 311 p.

921 3. Schoor, Gene. *The Jim Thorpe Story*. Julian Messner Inc.,
T NY C. 1951 186 p.

III. Anthologies

A. Baseball

796.357 K	1.	Kahn, Roger. The Boys of Summer. Harper and Row, Inc., NY C. 1972 442 p.
796.357 S	2.	Smith, Robert. World Series: The Games and Players. Doubleday and Co., Inc., NY C. 1967 310 p.

B. Basketball

796.32 H	1.	Harris, Merv. The Lonely Heroes; Professional Basketball's Great Centers. The Viking Press, Inc., C. 1975 224 p.
796.32 P	2.	Padwe, Sandy. Basketball's Hall of Fame. Prentice-Hall Inc., C. 1970. 193 p.

C. Football

920 D	1.	Daley, Arthur. Pro Football's Hall of Fame. Quadrangle Books, Inc., Chicago, Ill. C. 1963 248 p.
796.33 C	2.	Goodman, Murray and Lewin, Leonard. My Greatest Day in Football. A. S. Barnes and Co., NY C. 1948 210 p.
920 P	3.	Pope, Edwin. Football's Greatest Coaches. Tupper, Atlanta, GA C. 1955 334 p.
920 S	4.	Shoemaker, Robert H. Famous Football Players. Thomas Y. Crowell Co., NY C. 1953 214 p.

IV. General Anthologies

796 M	1.	Marsh, Irving T., ed. Best Sports Stories. Dutton and Co., Inc., NY C. 1952 336 p.
796 M	2.	Marsh, Irving T., ed. Best Sports Stories. Dutton and Co., Inc., NY C. 1954 328 p.
796 M	3.	Marsh, Irving T., ed. Best of the Best Sports Stories. Dutton and Co., Inc., NY C. 1964 480 p.
796 M	4.	Marsh, Irving T., ed. Best Sports Stories. Dutton and Co., Inc., NY C. 1966 336 p.
796 M	5.	Marsh, Irving T., ed. Best Sports Stories. Dutton and Co., Inc., NY C. 1971 334 p.
796 M	6.	Marsh, Irving T., ed. Thirty Years of Best Sports Stories. Dutton and Co., Inc., NY C. 1975 318 p.

796 R	7.	Rudeen, Kenneth. The Swiftest. Norton and Co., Inc,, NY C. 1966 141 p.

V. Expose and Protest

796.0973 D	1.	Durso, Joseph. The All-American Dollar. Houghton Mifflin Co., Boston, Mass. C. 1971 294 p.
796.357 F	2.	Freehan, Bill. Behind the Mask. Popular Library NY C. 1970 223 p.
796 H	3.	Holmes, A. Lawrance. More Than A Game. The Macmillan Co., NY C. 1967 192 p.
796.33 K	4.	Kaye, Ivan N. Good Clean Violence; A History of College Football. Lippincott Co., Phila., PA C. 1973 288 p.
	5.	Miller, Donna Mae and Russell, Kathryn R. E. Sport: A Contemporary View. Sea and Febiger, Phila., PA C. 1973 288 p.
796 S	6.	Scott, Jack. The Athletic Revolution. The Free Press, NY C. 1971 242 p.
796 S	7.	Slusher, Howard S. Man, Sport, and Existence: A Critical Analysis. Sea and Febiger, Phila., PA C. 1967 243 p.
796.09 T	8.	Tunis, John Roberts. The American Way in Sports. Duell, Sloan, and Pearce, NY C. 1958 180 p.
796.357 V	9.	Voigt, David Quentin. American Baseball; from Gentleman's to the Commissioner System. University of Oklahoma Press, Normon, Lola. C. 1966 336 p.

STUDY OF THE SHORT STORY ACADEMIC CURRICULUM

CATEGORY III CORE COURSE
Grades 10, 11, 12

I. Description of Course

The study of the short story is an advanced course dealing with the short stories of some of the best authors in the field. The course begins with a review of Edgar Allen Poe, his life, work, and theories, and goes on to various other artists, their works, and their artistic theories. Students will read more than forty short stories along with selected commentaries, and will discuss the many literary elements of fiction and their use in the stories. Some research, student attempts at creative writing, and student-chosen reading round out the course. Essay and objective tests and several brief papers, along with discussion and quizzes on assignments, form the basis for evaluation of student work in the course.

II. Behavioral Objectives

A. Study of Characters - The student will be able to:

1. List all the characters.
2. List each character's external characteristics.
3. Find sentences in a story that show internal character development.
4. Find incidents that develop characters according to Henry James' theory of character development.
5. Trace changes in the personality of dynamic characters.
6. Locate instances in which static characters affect the dynamic characters.
7. Identify the point in the story where the main character must make the decision that ultimately defines his personality.

B. Study of Plot - The student will be able to:

1. List the four parts of the plot: initial incident, development, climax, and denouement.
2. Identify the four parts of the plot in each story.
3. Identify examples of exposition revealing aspects of setting such as place, time, and atmosphere.
4. List elements in a story that make the story universally acceptable and believable.
5. Write the events in the plot in chronological sequence.

C. Study of Theme - The student will be able to:

1. Discover an obscure theme.
2. Identify an obvious theme.
3. Relate the theme to his personal experiences.
4. Correlate an allegory to contemporary situations.
5. List events in a story that develop the theme.

D. Study of Criticism - The student will be able to:

1. Explain Poe's theories of central effect, content, length, and theme.

2. Explain James' theories of point of view, character development and air of reality.
3. Explain Maupassant's theories of concrete detail and visual imagery through the use of symbolism.
4. Explain Chekhov's theory of internal character development.
5. List examples in each story of the theories of Poe, James, Maupassant, and Chekhov.

E. Study of Artistic Techniques - The student will be able to:

1. Define and find examples of:
    - a. Allusion
    - b. Protagonist
    - c. Antagonist
    - d. Viewpoint
    - e. Dilemma
    - f. Climax
    - g. Complication
    - h. Denouement
    - i. Symbolism
    - j. Allegory
    - k. Paradox
    - l. Conflict
    - m. Foreshadowing
    - n. Irony
    - o. Personification
    - p. Dialogue

F. Study of Authors - The student will:

1. Read about life of an author and then read three of his stories.
2. Interrelate the life of the author and the content and theme of his stories.

III. Outline of Course Content

A. Introduction
1. Definition - examples of genre and discrimination from other forms.
2. Orientation - in historical relationship with other literary genres.
3. Motivation - reasons for reading.

B. Poe and the Short Story
1. Life of Poe - lecture, filmstrip
2. Artistic Theory
3. Short Stories
    - a. "The Tell-Tale Heart" - record
    - b. "The Cask of Amantillado"
    - c. "The Fall of the House of Usher"
4. Discussion of literary elements, esp. tone; supplementals; possible composition topics.

C. Character

1. Stories
    - a. "Tennessee's Painter" - Harte
    - b. "Araby" - Joyce
    - c. "The Drunkerd" - O'Conner
    - d. "The Lament" - Chekhov
    - e. "Tickets Please" - Lawrence
    - f. "Eventide" - Purdy
    - g. "A Domestic Dilemma" - McCullers
    - h. "Theft" - Porter
    - i. "The Luck of Roaring Camp" - Harte
    - j. "The Outcasts of Poker Flats" - Harte
2. Discussion of literary elements, esp: character, sterotype, developing character, static character, dilemma, reversal, viewpoint, protagonist, antagonist, dialogue, description verisimilitude, and "local color"; supplementals; composition topics.

D. Plot
A. Stories

1. "The Girls in Their Summer Dresses" - Shaw
2. "The Furnished Room" - Henry
3. 'De Martuis" - Collier
4. "The Necklace" - Maupassant
5. "Through the Quinquina Glass" - Samson
6. "An Occurrence at Owl Creek Bridge" - Pierce
7. "A Peice of News" - Weltry
8. "I See You Never" - Bradbury
9. "Haircut" - Lardner
10. "Crossing Into Poland - Babel

B. Discussion of literary elements, esp: complication, climax, denouncement, agons, periphony, cathesis, paradox, conflict focus, irony, foreshadowing, setting; supplementals; composition topics

E. Theme

A. Stories
1. "Christ in Flanders - Balzac
2. "Love: Three Pages from a Sportsman'sBook Maupassant
3. "Love" - Stuart
4. "Dermuche" - Ayme
5. "The Killers" - Hemingway
6. "The Fly" - Mansfield
7. "I Want to Know Why" - Anderson
8. "The Far and the Near" - Wolfe
9. "A Rose for Emily" - Faulkner
10. A Good Man is Hard to Find" - O'Conner

B. Discussion of literary elements, esp: universality, individuality, verisimilitude, parable, fable, symbolism, motifs, patterns, rythm, story, title, objective/subjective theme, stated/implied theme, symbolism, allusion; supplementals

F. Criticism

A. Presentation of literary theories, to be applied to later stories
1. Poe
2. James
3. Maupassant
4. Chekhov
5. Supplemental theories: Joyce, Aristotle

B. Stories
1. "Bartleby the Scrivner" - Melville
2. "The Burrow" - Kafka
3. "The Guest" - Camus
4. "The Affair at 7, Rue de M" - Steinbeck
5. "The Sisters" - Joyce
6. "Charles" - Jackson
7. "Youth: A Narrative" - Conrad
8. "The Father - Bjornson
9. "Pigeon Feathers" - Updike
10. "The Upturned Face" - Crane
11. "The Golden Kite, The Silver Wind" - Bradbury
12. "The Lottery Ticket" - Chekhov

C. Discussion of stories - literary elements, esp: codes, ethics

- D. Reading of accompanying commentaries
- E. Criticism of commentaries
- F. Analysis of stories with regard to four major theories
- G. Analysis of stories on recall, interpretive, critical, and **evaluative** levels; supplementals

G. Selected Stories--special generic areas

- A. Stories
  1. "One Friday Morning" - Hughes
  2. "The Fun They Had" - Asimov
  3. "A Kind of Murder" - Pentecost
  4. "The Song Caruso Sang" - McCallum

- B. Discussion of special generic problems; supplementals

H. Selected Readings and reports

I. Grammar and Vocabulary Review

J. Student Writing of Short Stories

K. Student Analysis of course

IV. Sample Procedure - the teaching of the short story "The Man Who Would Be King" by Rudyard Kipling

- A. Objectives
  1. Students will answer recall, interpretive, critical and evaluative questions on story
  2. Students will identify: theme, plot elements, characterization, irony, "local color", dialect, foreshadowing, tone, authorial commentary, viewpoint, focus, and other literary elements in story
  3. Students will define and use in sentences selected vocabulary words
  4. Student will write a brief composition analyzing Kipling's style

- B. Activities
  1. Introduction: motivation questions; Chesterton's quote on power - its meaning; fate of kings
  2. Introduction: Rudyard Kipling - life, selected works
  3. Notation of points to watch in story: Afghanistan; Freemasonry
  4. Vocabulary - define and use in sentences
     - a. barouches
     - b. diverse
     - c. Haron-Al-Raschid
     - d. impudence
     - e. heathen
     - f. felonious
     - g. perjurer
     - h. pirouethe
     - i. lingo
     - j. cipher
     - k. breechloader
     - l. asylum
  5. In-class reading - beginning of story
  6. Assignment - balance of story
  7. Discussion
     - a. Recall questions
       1. What did Peachy and Dan want to do?
       2. What did they want from the author?
       3. What did Dan want that later caused his doom?
       4. What did the people of Kafiristem do to Dan?
       5. What happened to Peachey at the end of the story?
     - b. Interpretive questions
       1. What did the contract imply about the character of Peachey and Dan?

2. Were Dan and Peachy independent or dependent fellows? Explain
3. How do you know they were once good soldiers?
4. Cite a passage demonstrating their naivete at being the heads of nations
5. What was their reaction at the freemasonry rituals among the priests of Kafiristan? Would a more educated man react differently? Explain
6. How does Peachey react to the wishes of Dan in Dan's breaking of the contract?
7. What is the emotional state of Dan's bride-to-be?
8. How does the author, as a character in the story, react to Peachey's tale?

c. Critical questions
1. Is Kipling familiar with India? With British dialect? How do you know?
2. What kind of stories do you think Kipling writes? Why?
3. Why did he put himself into the story?
4. Cite the instances of foreshadowing of Dan's death.
5. Is it believable that fremasonry spread to Kafiristan? Does Kipling try to make it seem real? How?
6. How does Kipling build the suspense in the story?
7. Of what advantage is this story-within-a-story?
8. What do you think is the crowning touch to this story?
9. Where is the climax of this story?
10. What is the irony in this story?
11. Identify the alternating viewpoints in this story

d. Evaluative questions
1. What is the theme of this story?
2. What flaws exist in Dan and Peachey? In us?
3. What in this story drives Peachey mad? How much can humans stand in the course of their lives?
4. What is the fatal mistakes that Dan makes? Does the breaking of his contract symbolize anything? If so, what? Do we, too, break "contracts"?
5. Is the story a moral tale or a tale of adventure? Explain

e. Evaluation
1. quiz
2. composition

f. Composition - in 2-4 paragraphs, discuss either
1. Kipling's ability to enliven a tale with "local color"
2. Your own desires - and flaws to guard against - if you were king

V. Sample Procedure - the teaching of the short story "The Secret Life of Walter" Mitty"

A. Objectives
1. Students will answer recall, interpretive, critcal, and evaluative questions on story
2. Students will identify: theme, character, contrast, humor, sequences of the plot and fantasy, motif, viewpoint, focus, stereotype, and other literary elements in the story
3. Students will define and use in sentences selected vocabulary words
4. Students will write brief composition related to the story

B. Activities
1. Introduction: daydreaming, wish fulfillment
2. Introduction: Thurber - life and works

3. Notation of points to watch for in story
4. Vocabulary - define and use in sentence
    a. rakishly
    b. distraught
    c. haggard
    d. insolent
    e. insinuate
    f. pandemonium
    g. cur
    h. derisive
    i. disdainful
    j. inscrutable
5. In-class reading - beginning of story
6. Assignment - balance of story
7. Discussion
    a. Recall questions
        1. Give one role Mitty daydreams about
        2. " " " " " "
        3. " " " " " "
        4. What happened when Mitty tried to take his own tire chains off?
        5. In one role, Mitty called a man a "cur" in his daydream. What did he say aloud?
    b. Interpretive questions
        1. What kind of man is Mitty?
        2. Who dominates this relationship? Explain
        3. What is the significance of the buying of the overshoes?
        4. How are other men in the story pictured? Why?
        5. What is the symbolism of Mitty's last daydream before a firing squad?
    c. Critical questions
        1. How does Thurber employ a recurring pattern or motive to show Mitty's mind at work?
        2. How does Thurber show Mitty's quiet rebelliousness? Cite examples to support your answer
    d. Evaluative questions
        1. What similarities occur in Mitty's daydreams?
        2. How are his dreams like our own?
        3. What is the effect of the world on Mitty? On all 20th century men?
        4. It seems that "the other guy always has it better." Is this true? Explain
        5. Mitty is a stereotype. What others can you think of? Do you know any persons who fill or attempt to fill the role of a stereotype?
8. Evaluation
    a. Quiz
    b. Composition
9. Composition
    a. Of what do we all daydream?
    b. What are the chances of your fulfilling your daydreams?
    c. What does it take to fulfill daydreams?
    d. Are you a Walter Mitty or not? Explain, using references from the story to clarify your answer

VI. Pupil Activities

Pupils will do the following in the course:

A. Define the short story

B. Note highlights in the lives of famous authors

C. List highlights of various short story theories

D. Interpret selected short stories in light of vaiious theories

E. Read selected short stories and answer questions on recall, interpretive,

critical, and evaluative levels
F. Discuss various literary elements of selected short stories
G. Cite examples of short stories in a thematic grouping
H. Write compositions related to class activities and correct grammar and stylistic mistakes on compositions after consultation with teacher
I. Research vocabulary lists related to the assigned stories and use said words in sentences
J. List figures of speech and use each in a sentence
K. Voice value judgements related to short stories
L. Identify: tone, setting, theme, plot, climax, complication, denouement, protagonist, and antagonist in a selected short story
M. List characteristic author style by: subject, sentence and paragraph length, subordination, figures of speech, tone, etc.
N. Present research papers to class
O. Discuss and debate research papers
P. Read supplemental books and articles
Q. Listen and respond to supplemental articles
R. Write essays in response to questions based on short stories
S. Prepare lists of plots/themes for possible use in short stories
T. Write a short story - 2 or three pages minimum
U. Review grammar mistakes in composition and worksheets
V. Write a brief course evaluation

VII. Materials to be Utilized

A. Textbooks
  1. The Scope of Fiction, Cleanth Brooks and Robert Penn Warren, EDS.
  2. Poems and stories by Bret Harte, Charles Swain Thomas, Ed.
  3. The Art of Short Fiction, Barbera Pannwit, ed.
  4. Insight and Outlook, Murray Rockovitz, ed.

B. Supplementals

C. AV/IMC materials - see following page

VIII. Materials to be Utilized (continued)

Artistic theories - Handouts

Life of Poe - Cassette

Poe: The Man, His Works - Slide/Cassette

Why Man Creates - 16 MM. Film

An Occurrence At Owl Creek Bridge - 16 MM. Film

Historical Development of Short Story - Filmstrip

Records

Anthologies

Criticisms

IX.Expected Levels of Achievment of the objectives

The course is designed as a college preparatory course. The grading is difficult and the students are expected to maintain good grades. Upon completion of the course, students are expected to be capable of reading a story and evaluating its technical merits, interpreting it in light of several artistic theories, and discussing the use of an extensive list of literary elements.

In testing, students are expected to score 70% or higher on all objective tests. Less than 60% will be unacceptable. In essay tests, the same percentages apply; however, the student is expected to demonstrate understanding of composition elements, such as: introduction, body, and concluding paragraphs; proper topic sentences; specific examples to support general statements; subordination; and better than average grammar and diction. The same percentages of performance apply to quizes, also.

Research papers will conform to MLA guidelines. The student is expected to provide proper footnote and bibliographical entries.

X. Procedures for Evaluation of Student.

A. Objective tests

B. Essay tests

C. Quizzes

D. Class Participation Grade

E. Completion of homework assignments

F. Research Papers

G. Compositions

Yearbook Production Academic Curriculum
Grade 12

Prerequisite: Advisor approval

The Yearbook Production at McCaskey High School is a co-ordinated effort planned and executed by the students themselves to produce a 264 page bound book chronicling the year's events in pictures and words. This effort begins in January, one year and four months before its publication with the selection and training of the new staff and editors. This selection of the new staff is done by open interview by the present editors and the evaluation of the results of the 8 hour training session and assignments. With the selection of this staff, the planning of the Echo begins. The activities of the staff include:

1. Page by page designation of material to be included in yearbook
2. Decision of order of material
3. Artistic and special effects planned
4. Basic layout style selected and layouts begun
5. Sales for advertising begun
6. Accounting procedures taught and fiscal planning solidified
7. Photography special effects discussed and plans begun
8. Basics of journalism taught and practiced on sample stories
9. Past yearbooks from other schools and from McCaskey critiqued
10. Sales campaign developed and begun
11. Pictures for specific sections scheduled and taken
12. Interviews for specific stories begun
13. Artwork collected and assembled on specific layouts
14. Indexing faculty and senior class activities
15. Indexing entire student body names and pictures within the book
16. Mailing lists to alumni collected
17. Coverage in pictures and words of atypical events of the year as they happen
18. Specific literary work commissioned and collected
19. Following up on ad promises
20. Organization of subscription lists by homeroom
21. Proofreading of preliminary proof sheets from factory
22. Organization of distribution of completed book
23. Audit of account finances

This whole process is run by the students themselves, with help from the advisor and the factory representative only when necessary. This autonomy allows the 20 members of the staff to express their creativity and observations of the school and its students in a manner which is uniquely their own. They realize very early what they are responsible for to the school, themselves, and the student body.

Textbooks and Related Materials

The Yearbook Workbook - Linda Wagy, Josten's/American Yearbook Company, 1975.
A Policy Guide and Style Book for Yearbook Staffs - Franklin Ronan, National Yearbook Publications, 1967.

Sequential Composition Program

Secondary English Department

School District of Lancaster, Lancaster, Pennsylvania

I. SCOPE - The program to be implemented in the 1978-79 school year involves the following secondary grades and courses:

- A. Grades seven, eight, and nine in all junior high schools
- B. All senior high school students enrolled in the following curricula and courses:
    - 1. Comprehensive Curriculum - Comprehensive English
    - 2. Academic Curriculum - Composition I and II, Journalism I and II, Creative Writing, and Advanced Composition
    - 3. Business English Curriculum - Business English I and II

II. SEQUENCE

- A. Sequence of instruction for grades seven, eight, and nine is provided on two outlines per grade, one for students of high-average to high ability and one for students of low-average to low ability.
- B. Sequence of instruction for senior high school courses is provided in Courses of Study for courses listed in I. B.

III. COMPONENTS

- A. Outlines of required and optional/supplemental instruction and writing assignments for grades seven, eight, and nine; outlines are provided for two ability levels per grade.
- B. Courses of study for Composition I and II, Business English I and II, Journalism I and II, Creative Writing, Advanced Composition, and Comprehensive English
- C. Composition Competency Checklists for grades seven, eight, and nine and for all high school courses in III. B.
- D. Department Guidelines for Correcting, Evaluating, and Grading Student Writing
- E. Student Composition Profile Folders

IV. IMPLEMENTATION

A. Teachers will follow the appropriate outlines or Courses of Study in planning instruction and in assigning required writing.

B. Teachers will give credit for assignments in accordance with the Department Guidelines for Correcting, Evaluating, and Grading Student Writing.

C. The appropriate Composition Competency Checklist is to serve the following functions:

1. To provide a guide to sequence of skills to be taught

2. To provide a cummulative record of students' mastery of writing skills

    a. Two evaluations on the appropriate checklist are to be completed for each student, one midway through the course and one at the end of the course. Evaluations are to be made on the student's final revision of an appropriate writing assignment, consistent with course content. The two checklists and the two writing samples become a permanent part of the student's Composition Profile Folder.

D. Student Composition Profile Folders are to be used in the following ways:

1. Information on front cover is to be filled in by the teacher each year.

2. All required writing assignments should be kept in folders. Those not attached to checklists should be returned to students at the end of the course.

3. Folders from grades seven and eight will be passed on to the subsequent teachers. Folders from grade nine will be forwarded to the English Program Specialist for distribution to appropriate McCaskey teachers. High school folders will be passed on to teachers of subsequent courses until the student has completed his sequence and is given his folder.

4. A worn folder may be replaced at any time. Teachers are reminded to transfer all information and contents to a new folder.

5. Junior high teachers will record data from spelling and usage competency tests in appropriate places on the back of the folder.

6. All teachers will complete the Cummulative Reading Record on the back of the folder for all students in all courses. Both required and free reading should be entered.

MEK:hrm

GUIDELINES FOR EVALUATING AND GRADING STUDENT WRITING

These guidelines are provided as a means of standardizing to some degree the criteria used in evaluating and in grading student writing.

The term evaluating student writing as used herein means making judgments (1) on the acceptability of the writing as it reflects the fulfillment of a specific writing assignment, (2) on evidence of mastery of writing competencies listed on appropriate check lists, and (3) on how the writing compares with that produced by other students in the same group or in a similar group. The latter judgment is deliberately nebulous and is predicated on the assumption that English teachers, by nature of their experiences with writing, can make valid judgments of this type.

Evaluating further implies that the reader is concerned with both the over-all (holistic) impression of the writing and with specifics (the results of specific instruction).

Grading means assigning a letter grade - A, B, C, D, F - to the writing based on the reader's evaluation of the paper.

Scoring means ranking the writing as it compares with other students' writings on the same assignment.

For purposes of all three - evaluating, grading, and scoring - the following criteria are recommended.

Superior Writing - The writing fulfills the assignment beyond the reader's expectations. The thesis is clear, whether implicit or explicit, and controls both the organization and content. If it is an essay, each supporting paragraph gives full and significant attention to its topic. The writer sees some need for justification and explanation of ideas. The writing exhibits intricacies of thought that go beyond the obvious or superficial. The writing demonstrates mastery of basic and advanced competencies at a level beyond the writer's grade level or course level. The writing is free of major mechanical errors. It demonstrates a consciousness of style and of a sense of words.

Well-Above-Average Writing - This is a less thoughtful, less complex, less sophisticated version of superior writing. It may be as mechanically correct, but it is slightly less mature. The writer supplies a weaker thesis and less sufficient justification.

Above-Average Writing - This writing demonstrates a consciousness at fulfilling the assignment and attention to mechanics and organization. The reader feels satisfied but not elated; he feels that the writer may be on the verge of something truly good. The thesis is evident, but it controls the writing only loosely. The writing demonstrates that the writer is mastering appropriate competencies, but may be having some difficulty with advanced competencies.

Below-Average Writing - The writing responds to the assignment in a barely adequate way. It is mechanically inferior to the better writings and demonstrates weaknesses in basic competencies. Thesis, organization, and style are at best haphazard. The writing is thin and bland.

Well-Below-Average Writing - The writing is an inadequate treatment of the assignment, demonstrating either misinterpretation or the inability to respond. The writer has mastered few if any of the competencies appropriate to his grade or course level. The writing contains blatant mechanical flaws. Too much about the writing interferes with the reader's concentration.

Unacceptable Writing - This writing has no redeeming qualities. It demonstrates that the writer lacks the ability or the desire to communicate thought by the written word.

Evaluations might be converted into grades in the following manner, allowing for individual teacher judgment and individual student need:

Superior Writing = A

Well-Above-Average Writing = A or B

Above-Average Writing = B or C

Below-Average Writing = C or D

Well-Below-Average Writing = D or F

Unacceptable Writing = F

Periodically scoring writing holistically rather than grading it saves teachers' time, thereby allowing students to write more frequently. It is a useful way of handling short in-class writing assignments, homework writing assignments, or other writing for which the teacher might prefer not to give a grade.

1. Read a few random samples of the writing quickly to gain a sense of what to expect of the set.
2. Read each piece of writing only once to assess the over-all effect it has on you, being only peripherally aware of your prejudices for spelling, usage, punctuation, etc.
3. Rank the writing above-average for the set or below-average for the set. Then rank it more specifically as superior, well-above-average, above-average, below-average, well-below average, or unacceptable.
4. For record-keeping or reporting to students, you might convert to the following scores, again, with leeway for individual differences:

   Superior Writing = 4

   Well-Above-Average Writing = 4 or 3

   Above-Average Writing = 3

Below-Average Writing = 2

Well-Below-Average Writing = 2 or 1

Unacceptable Writing = 1

5. To maintain objectivity, teachers might exchange sets of papers for holistic scoring.
6. In holistic scoring, you do not "correct" writing. The only mark on the paper, if any, will be a 4-3-2-1 score.

Sequential Composition Program
Grade 7, High-Average to High Ability

Sequence of Instruction

REQUIRED

I. Narration and description

A. Materials
1. Chapter 16, English Grammar and Composition I
2. Sections 4 and 5, Models and Exercises I

B. Assignments
1. Narrative essay, 250-300 words
2. Descriptive essay, 250-300 words

II. Paragraph structure

A. Materials
1. Chapter 17, English Grammar and Composition I
2. Section 2, Models and Exercises I

B. Assignments
1. Informative paragraph - details in support of topic sentence (unity)
2. Narrative paragraph - coherence through chronological order
3. Explanatory paragraph - unity and coherence through use of transitional devices and order of details

III. Essay

A. Materials
1. Chapter 18, English Grammar and Composition I
2. Section 3, Models and Exercises I

B. Assignments
1. Topic outline
2. Informative essay, 300-400 words

IV. Explanations and reports

A. Materials
1. Chapter 19, English Grammar and Composition I
2. Section 6, Models and Exercises I

B. Assignments
1. Explanatory essay with outline, 300-400 words
2. Report based on secondary sources with outline, 300-400 words
3. Book report (information, opinion, reasons), 300-400 words

V. Sustained writing

   A. Required activity: personal journal

   B. Suggested activities
      1. Response to literature (oral or silent reading)
      2. Letter exchange (class to class, school to school)
      3. Response to guest speaker or assembly program
      4. Open-ended stories or statements
      5. Response to visual or auditory stimulus (bulletin-board displays, posters, literature anthology art work, filmstrips, movies, slides, television programs, videotapes, advertising, classroom demonstrations)

SUPPLEMENTAL/OPTIONAL

I. Character sketch (Section 4, Lesson 13, Models and Exercises I)

II. Supporting an assertion (Section 6, Lesson 19, Models and Exercises I)

III. Biography (Learning Pack 62)

IV. Autobiography (Learning Pack 62)

V. Letter writing (Chapter 20, English Grammar and Composition I; Learning Pack 65)

VI. Creative writing (Most creative writing activities can be correlated with the teaching of selections in Adventures for Readers I.)

   A. Short story (Section 5, Lesson 15, Models and Exercises I)

   B. Myth/fable/legend/fantasy/science fiction

   C. Poetry - ballad, limerick, lyric (Learning Pack 60)

   D. Personal journal

Sequential Composition Program
Grade 7, Low-Average to Low Ability

Sequence of Instruction

Emphasis is to be on mastery of paragraph form and development. The paragraph as a composition unit is to be introduced early in the year with subsequent writing assignments correlated with the literature program and with the textbook or packs used for grammar instruction. Specific materials are not listed in the following outlines.

REQUIRED

I. Topic sentences

- A. Statements of description to be supported by details
- B. Statements of explanation to be supported by details
- C. Statements of information to se supported by facts
- D. Statements of opinion to be supported by reasons

II. Descriptive paragraphs

- A. Assignments: minimum of two descriptive paragraphs, with emphasis on unity and coherence through choice and arrangement of details
- B. Suggested activities
  1. Descriptions of familiar indoor scenes
  2. Descriptions of familiar outdoor scenes
  3. Character descriptions of familiar persons
  4. Descriptions of characters from literature
  5. Descriptions of details in pictures

III. Explanatory paragraphs

- A. Assignments: minimum of two explanatory paragraphs, with emphasis on unity and coherence through logical arrangement of details and use of "clincher" or summary sentence
- B. Suggested activities
  1. "How to" paragraphs based on student interests
  2. Explanations of outcomes of stories or poems
  3. Conclusions of open-ended stories
  4. Solutions to mini-mysteries
  5. "Why" paragraphs - explanations (reasons or facts) of true/false statements

IV. Informative paragraphs

- A. Assignments: minimum of two informative paragraphs, with emphasis on unity and coherence through relevance of details, use of transitional expressions, and summary sentence

B. Suggested activities
   1. Biographical or autobiographical paragraphs
   2. Reports on current events
   3. Summaries of self-selected or required readings
   4. News article paragraphs
   5. Reports based on setting, history, customs, etc., of the literature read

V. Assertive paragraphs

A. Assignments: minimum of two assertive paragraphs, with emphasis on validity of assertion, unity and coherence through validity of supporting details, and effectiveness of concluding argument

B. Suggested activities
   1. Paragraphs supporting opinions
   2. Critical paragraphs relating to literature read
   3. Fantasy paragraphs - "I wish I were (had)...."
   4. Paragraphs to contradict assertions
   5. Pro-con paragraphs

VI. Sustained writing

A. Required activity: personal journal

B. Suggested activities
   1. Response to literature (oral or silent reading)
   2. Letter exchange (class to class, school to school)
   3. Response to guest speaker or assembly program
   4. Open-ended stories or statements
   5. Response to visual or auditory stimulus (bulletin-board displays, posters, literature anthology art work, filmstrips, movies, slides, television programs, videotapes, advertising, classroom demonstrations.

SUPPLEMENTAL/OPTIONAL

I. Three-paragraph essays (Teachers are cautioned not to require multi-paragraph compositions at the risk of failing to concentrate on single-paragraph development.)

II. Personal experience paragraphs

III. Creative writing

A. Short narratives

B. Poetry

C. Figures of speech (imagery)

D. Personal journal

IV. Letters and notes

Sequential Composition Program
Grade 8, High-Average to High Ability

Sequence of Instruction

REQUIRED

- I. Narration and description
  - A. Materials
    - 1. Chapter 18, *English Grammar and Composition II*
    - 2. Sections 4 and 5, *Models and Exercises II*
  - B. Assignments
    - 1. Narrative essay, 250-300 words
    - 2. Narrative with dialogue and description, 250-300 words
- II. Paragraph structure
  - A. Materials
    - 1. Chapter 19, *English Grammar and Composition II*
    - 2. Section 2, *Models and Exercises II*
  - B. Assignments
    - 1. Four paragraphs: 1 developed by details, 1 developed by examples, 1 developed by incident or anecdote, 1 developed by reasons
    - 2. Two paragraphs: 1 chronologically arranged, 1 spatially arranged
- III. Exposition
  - A. Materials
    - 1. Chapter 20, *English Grammar and Composition II*
    - 2. Section 6, *Models and Exercises II*
  - B. Assignments
    - 1. Topic outline
    - 2. Expository essay, 300-400 words
- IV. Summaries and reports
  - A. Material: Chapter 21, *English Grammar and Composition II*
  - B. Assignments
    - 1. Two summary paragraphs (approximately 1/3 length of article)
    - 2. Report based on secondary sources with outline, 300-400 words and simple bibliography
    - 3. Book report (information, opinion, reasons), 300-400 words

V. Sustained writing

   A. Required activity: personal journal

   B. Suggested activities
      1. Response to literature (oral or silent reading)
      2. Letter exchange (class to class, school to school)
      3. Response to guest speaker or assembly program
      4. Open-ended stories or statements
      5. Response to visual or auditory stimulus (bulletin-board displays, posters, literature anthology art work, filmstrips, movies, slides, television programs, videotapes, advertising, classroom demonstrations)

SUPPLEMENTAL/OPTIONAL

I. Letter writing (Chapter 22, English Grammar and Composition II)

II. News reporting: news article, feature, editorial

III. Character sketch

IV. Creative writing (Most creative writing can be correlated with the teaching of selections in Adventures for Readers II.)

   A. Short story (Section 5, Lesson 18, Models and Exercises II)

   B. Science fiction/fantasy

   C. Poetry

   D. Personal journal

Sequential Composition Program
Grade 8, Low-Average to Low Ability

Sequence of Instruction

With emphasis again on the paragraph as a unit of composition, instruction in grade eight will follow the "Sequence of Instruction" for grade seven (low-average to low ability). After completing the paragraph assignments, students will write a three-paragraph essay. The essay should be narrative in nature, allowing students to relate a three-part experience.

In grade eight additional emphasis should be placed on the following skills:

1. longer paragraphs (100 to 150 words)
2. complete sentences
3. appropriate usage
4. transitional expressions

Sequential Composition Program
Grade 9, High-Average to High Ability

Sequence of Instruction

REQUIRED

I. Paragraph structure

- A. Materials
  1. Chapter 12, English Grammar and Composition III
  2. Section 1, Models and Exercises III
- B. Assignments
  1. Four paragraphs: 1 developed by examples, 1 developed by facts, 1 developed by incident, 1 developed by reasons
  2. Two paragraphs: 1 developed by order of importance, 1 developed by comparison or contrast
  3. One paragraph: developed coherently through the use of transitional expressions, pronouns, and repetition

II. Composition development: a review

- A. Material: Chapter 13, English Grammar and Composition III
- B. Assignment: one composition (300-500 words) based upon "Summary of the Steps in Writing a Composition," pp. 342-3 and "A Checklist for Writing Compositions," pp. 344-5 (suggested topics, pp. 345-8)

III. Exposition

- A. Materials
  1. Chapter 15, English Grammar and Composition III
  2. Section 4, Models and Exercises III
- B. Assignments
  1. One summary paragraph (approximately 1/3 length of article)
  2. One library paper (with outline) based on 3 or more sources (suggested topics, p. 380, English Grammar and Composition III)
  3. One expository essay (300-500 words)

IV. Narration and description

- A. Materials
  1. Chapter 16, English Grammar and Composition III
  2. Sections 2 and 3, Models and Exercises III
- B. Assignments
  1. One narrative with dialogue (300-500 words) from either the personal or omniscient point of view
  2. One descriptive essay using sensory details (300-500 words) from either a stationary or a moving vantage point

V. Sustained writing

   A. Required activity: personal journal

   B. Suggested activities
      1. Response to literature (oral or silent reading)
      2. Letter exchange (class to class, school to school)
      3. Response to guest speaker or assembly program
      4. Open-ended stories or statements
      5. Response to visual or auditory stimulus (bulletin-board displays, posters, literature anthology art work, filmstrips, movies, slides, television programs, videotapes, advertising, classroom demonstrations)

SUPPLEMENTAL/OPTIONAL

I. Business letter (Chapter 18, *English Grammar and Composition III*)

II. Opinion or persuasion essay (Section 5, *Models and Exercises III*)

III. Biographical sketch (Section 6, Lesson 24, *Models and Exercises III*)

IV. Character sketch (Section 6, Lesson 25, *Models and Exercises III*)

V. Creative writing, as correlated with the teaching of selections in *Adventures for Readers III* and with Section 7, *Models and Exercises III*

Sequence of Instruction

As in grades seven and eight, emphasis should be placed on paragraph development. The sequence of instruction should follow that for grades seven and eight (low-average to low ability). Also, the multi-paragraph essay should be required after the single-paragraph assignments have been completed. For grade nine the multi-paragraph essay may be either narrative or expository.

The following skills should receive special consideration:

1. variety in structure and length of sentences
2. eliminating inconsistent verb tenses
3. eliminating passive voice
4. establishing a consistent point of view

Composition Competency Checklist
Grade 7

____
Student's Name

The student's final draft demonstrates:	Mid-term				Final			
Basic Competencies	* N/R	S	U	A	N/R	S	U	A
1. First word in sentence capitalized								
2. Proper nouns and adjectives capitalized								
3. Pronoun I capitalized								
4. Appropriate use of end-stop punctuation								
5. Appropriate use of comma in dates, addresses, series								
6. Apostrophe to show possession								
7. Complete sentences								
8. Avoidance of comma splice								
9. Agreement of subject and verb								
10. Accurate pronoun reference								
11. Paragraph indentation								
12. Legibility and neatness								
13. Use of margins								
14. Current standard usage								
15. Awareness of correct spelling								
16. Avoidance of repetitive connectors such as and/then								
Advanced Competencies								
1. Comma after introductory element								
2. Consistency in verb tense								
3. Variety of sentence patterns								
4. Logical, sequential paragraph development								
5. Awareness of persona								
6. Awareness of audience								
7. Appropriate punctuation of titles								

Comments: (use other side)

*N/R - NEVER OR RARELY: S - SOMETIMES; U - USUALLY; A - ALWAYS

Composition Competency Checklist
Grade 8

Student's Name

The student's final draft demonstrates:	Mid-term				Final			
Basic Competencies	* N/R	S	U	A	N/R	S	U	A
1. First word in sentence capitalized								
2. Proper nouns, adjectives, and I capitalized								
3. Appropriate use of end-stop punctuation								
4. Correct use of comma in dates, addresses, series								
5. Correct use of comma in compound sentence								
6. Apostrophe to show possession								
7. Correct punctuation of direct address								
8. Complete sentences								
9. Avoidance of comma splice								
10. Agreement of subject and verb								
11. Accurate pronoun reference								
12. Paragraph indentation								
13. Legibility and neatness								
14. Use of margins								
15. Current standard usage								
16. Awareness of correct spelling								
17. Avoidance of repetitive connectors and/then								
18. Comma after introductory phrase, clause, verbal								
19. Appropriate punctuation of titles								
Advanced Competencies								
1. Consistency in verb tense								
2. Variety of sentence patterns								
3. Evidence of topic sentence, stated or implied								
4. Logical, sequential paragraph development								
5. Awareness of persona								

Comments: (use other side)

*N/R - NEVER OR RARELY; S - SOMETIMES; U - USUALLY; A - ALWAYS

Composition Competency Checklist
Grade 9

Student's Name ______________________

The student's final draft demonstrates:

	Mid-term				Final			
Basic Competencies	* N/R	S	U	A	N/R	S	U	A
1. Accurate capitalization								
2. Appropriate use of end-stop punctuation								
3. Appropriate use of comma								
4. Appropriate use of semi-colon								
5. Punctuation of non-restrictive elements								
6. Apostrophe to show possession								
7. Appropriate use of quotation marks								
8. Complete sentences								
9. Avoidance of comma splice								
10. Agreement of subject and verb								
11. Accurate pronoun reference								
12. Paragraph indentation								
13. Legibility and neatness								
14. Use of margins								
15. Current standard usage								
16. Awareness of correct spelling								
17. Consistency in verb tense								
18. Variety of sentence patterns								
19. Evidence of topic sentence, stated or implied								
20. Logical, sequential paragraph development								
21. Avoidance of passive voice								
22. Variety of sentence beginnings, including verbals								
23. Appropriate punctuation of titles								
Advanced Competencies								
1. Awareness of persona								
2. Awareness of audience								

Composition Competency Checklist
Grade 9

____
Student's Name

The student's final draft demonstrates:

Advanced Competencies

	Mid-term				Final			
	* N/R	S	U	A	N/R	S	U	A
3. Awareness of purpose								
4. Evidence of organization								
5. Accuracy of documentation								
6. Avoidance of cliches								
7. Effective transition								
8. Reduction of wordiness								

Comments:

*N/R - NEVER OR RARELY; S - SOMETIMES; U - USUALLY; A - ALWAYS

Composition Competency Checklist
Comprehensive English

____
Student's Name

The student's final draft demonstrates:

Basic Competencies

	Mid-term				Final			
	*N/R	S	U	A	N/R	S	U	A
1. Accurate capitalization								
2. Appropriate use of end-stop punctuation								
3. Appropriate use of comma								
4. Appropriate use of semi-colon								
5. Appropriate use of apostrophe								
6. Appropriate use of quotation marks								
7. Appropriate punctuation of titles								
8. Avoidance of run-on sentences								
9. Avoidance of sentence fragments								
10. Agreement of subject and verb								
11. Accurate pronoun reference								
12. Paragraph indentation								
13. Legibility and neatness								
14. Use of margins								
15. Current standard usage								
16. Awareness of correct spelling								
17. Consistency in verb tense								
18. Variety of sentence patterns								
19. Variety of sentence beginnings								
20. Variety of sentence length								
21. Evidence of topic sentence, stated or implied								
22. Logical, sequential paragraph development								
23. Evidence of organization of essay								
24. Avoidance of cliches								
25. Effective transition								
26. Reduction of wordiness								

Composition Competency Checklist
Comprehensive English

The student's final draft demonstrates:

Advanced Competencies

	Mid-term				Final			
	* N/R	S	U	A	N/R	S	U	A
1. Awareness of persona								
2. Awareness of audience								
3. Awareness of purpose								
4. Statement of thesis								
5. Support of thesis								
6. Exactness of word choice								
7. Variety of syntatic structures								
8. Effective parallel structures								
9. Evidence of subordination								

Comments:

*N/R - NEVER OR RARELY; S - SOMETIMES; U - USUALLY; A - ALWAYS

COMPOSITION COMPETENCY CHECKLIST Name____________________

COMPOSITION I

The student's final draft demonstrates:	N/R	S	U	A	*
Basic Competencies					
1. mastery of basic junior high competencies					
2. awareness of subordination techniques					
3. avoidance of dangling elements					
4. variety in sentence length					
5. accurate use of punctuation					
6. avoidance of run-on sentences					
7. awareness of figurative language					
8. effective use of verbals and verbal phrases					
9. accurate spelling					
10. effective use of loose and periodic sentences					
11. effective use of restrictive and non-restrictive clauses					
12. facility in choosing theme subjects					
13. awareness of word choice alternatives					
14. awareness of connotation and denotation					
15. facility in limiting theme subjects					
16. avoidance of cliches					
17. understanding of composition types					
18. attention to organization					
19. awareness of audience, purpose, and point of view					
20. logic and original perception					
21. proofreading, revising, and rewriting					
22. mastery of basic IMC skills (research and documentation)					
Advanced Competencies					
1. awareness of distinct stylistic modes					
2. exactness of word choice					
3. awareness of euphony and rhythm					
4. awareness of tautologies and cause/effect relationships					

Comments:

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*N/R (Never or Rarely), S (Sometimes), U (Usually), A (Always)

Composition Competency Checklist
Composition II

Student's Name ______________________

The student's final draft demonstrates:

	Mid-term				Final			
	* N/R	S	U	A	N/R	S	U	A
1. Mastery of all basic competencies on seventh, eighth, ninth grade and Composition I checklists *								
2. Effective use of subordination techniques								
3. Variety in length and order of sentences								
4. Effective use of periodic sentences								
5. Awareness of parallel structure								
6. Paragraphs in a variety of stylistic models								
7. Paragraphs with a variety of stylistic purposes								
8. Dominant impression through unity and coherence								
9. Logical sequence of paragraphs								
10. Limitation of topic to workable length								
11. Evidence of revision and proofreading								
12. Awareness of verb tense sequence								
13. Avoidance of dangling elements								
14. Avoidance of tautologies								
15. Avoidance of faulty comparisons								
16. Avoidance of tandem or faulty subordinations								
17. Awareness of euphony and rhythm								
18. Awareness of and consistency of persona								
19. Awareness of audience								
20. Avoidance of cliches								
21. Exactness of word choice								
22. Appropriate use of colon, dash, hyphen, parentheses, brackets								
23. Evidence of adequate research								
24. Accuracy of documentation								

Comments: (use other side)

*N/R - NEVER OR RARELY; S - SOMETIMES; U - USUALLY; A - ALWAYS
**Basic competencies not mastered are to be enumerated under Comments.

Creative Writing Competency Checklist

Student's Name ______________________

The student's final draft demonstrates, as applicable:

	Mid-term				Final			
	N/R	S	U	A	N/R	S	U	A
1. Mastery of mechanics								
1.a. Spelling								
1.b. Punctuation								
1.c. Capitalization								
1.d. Grammar								
2. Variety in sentence length								
3. Effective use of loose and periodic sentences								
4. Parallelism in sentence structure								
5. Awareness of economy in word usage								
6. Precision in diction								
7. Evidence of organization in writing								
8. Coherence, including transitions								
Comparison and contrast as techniques								
10. Awareness of audience								
11. Awareness of persona								
12. Definition and use of purpose								
13. Development of tone								
14. Employment of								
14.a. Foot and meter								
14.b. Rhyme								
14.c. Rhythm								
15. Analysis and use of								
15.a. Blank verse								
15.b. Couplet								
15.c. Doggerel								
15.d. Free verse								
15.e. Haiku								

	Mid-term				Final			
	N/R	S	U	A	N/R	S	U	A
15.f. Limerick								
15.g. Lyric								
15.h. Sonnet								
16. Analysis and use of								
16.a. Anecdote								
16.b. Dialogue								
16.c. Essay								
16.d. Irony								
16.e. Parable								
16.f. Parody								
16.g. Propaganda								
16.h. Satire								
16.i. Short story								
17. Development of a short play								
18. Application of figurative language								
18.a. Imagery								
18.b. Metaphor/simile								
18.c. Personification								
19. Use of sensory impressions								
19.a. Smell								
19.b. Sound effects								
19.c. Taste								
19.d. Touch								
19.e. Visuals								
20. Consistent use of perfect manuscript form								
Advanced Competencies								
1. Recognizable individual writing style								
2. Evidence of excellence in poetic form								
3. Evidence of excellence in prose form								

Use reverse side for comments.

Composition Competency Checklist
Business English I

Student's Name ______________________

The student's final draft demonstrates:

		Mid-term				Final			
		N/R	S	U	A	N/R	S	U	A
1.	Ability to distinguish between complete sentences and fragments or run-ons								
2.	Ability to distinguish between simple and compound sentences								
3.	Recognition of normal and inverted order								
4.	Recognition of verbs and verb phrases								
5.	A working knowledge of the principal parts of irregular verbs								
6.	Recognition of "being" verbs and their function as main or helping verbs								
7.	Ability to distinguish between transitive and intransitive verbs								
8.	Correct use of lie-lay, sit-set, rise-raise								
9.	Ability to form the plurals of simple and compound nouns								
10.	Ability to form the plurals of titles with names								
	A working knowledge of foreign noun plurals								
12.	Correct use of the apostrophe to show possession								
13.	Correct use of the apostrophe to indicate joint or separate ownership								
14.	Ability to use the nominative and objective case of pronouns								
15.	Understanding of the use of self-ending pronouns								
16.	Ability to use WHO-WHOM, WHOEVER-WHOMEVER correctly								
17.	Understanding of the principles of subject-verb agreement								
18.	Ability to distinguish between A NUMBER and THE NUMBER								
19.	Use of singular verbs with indefinite pronoun subjects								
20.	Ability to compare adjectives								
21.	Ability to use the degrees of adjectives								
22.	Recognition of absolute adjectives								
23.	Ability to use simple and conjunctive adverbs								
24.	Recognition that certain words require certain prepositions								
25.	Ability to write sentences that are parallel in structure								

Use reverse side for comments.

Composition Competency Checklist
Business English II

____
Student's Name

The student's final draft demonstrates:

	Mid-term				Final			
	N/R	S	U	A	N/R	S	U	A
1. Ability to use the period correctly								
2. Correct use of the question mark								
3. Ability to use the exclamation point								
4. Understanding of the use of the semi-colon								
5. Ability to use the colon appropriately								
6. Use of the dash to express forcefulness								
7. Ability to use the comma correctly								
8. Ability to distinguish between essential and non-essential clauses								
9. Ability to capitalize								
10. Ability to use abbreviations commonly used in business								
11. Ability to distinguish between numbers written as words and numbers written as figures								
12. Ability to write messages that are explicit								
13. Ability to write messages that are polished								
14. Ability to write balanced sentences								
15. Ability to write mailable copies of routine business letters								

Comments:

N/R - NEVER, RARELY; S - SOMETIMES; U - USUALLY; A - ALWAYS

Journalism I Competency Checklist

Student's Name ____________________

The student's final draft demonstrates:

Basic Competencies	Mid-term				Final			
	* N/R	S	U	A	N/R	S	U	A
1. Avoidance of sentence fragments								
2. Avoidance of run-together sentences								
3. Appropriate use of internal punctuation								
4. Appropriate use of end-stop punctuation								
5. Use of proper verb tenses								
6. Use of active voice								
7. Use of third person								
8. Avoidance of cliches								
9. Avoidance of wordiness								
10. Use of clear, concise style								
11. Exactness of word choice								
12. Use of proper style for copy preparation								
13. Attention to correct spelling								
14. Identification of facts to be used in leads								
15. Writing of clear, concise leads								
16. Use of variety of lead beginnings								
17. Use of inverted pyramid story structure								
18. Application of cut-off test								
19. Use of sports jargon if appropriate								
20. Use of newspaper style								
21. Ability to distinguish between fact and opinion								
22. Attention to proper paragraphing								

Comments: (use other side)

*N/R - NEVER OR RARELY; S - SOMETIMES; U - USUALLY; A - ALWAYS

Composition Competency Checklist
Journalism II

Student's Name

The student's final draft demonstrates:	Mid-term				Final			
	N/R	S	U	A	N/R	S	U	A
1. Paragraph unity through precise writing of topic sentences.								
2. Consistent development of idea stated or implied in topic sentence.								
3. Awareness of methods of paragraph development.								
4. Awareness of the structure of an editorial.								
5. Evidence of editorial research.								
6. Awareness of editorial purpose.								
7. Awareness of characteristics of feature stories.								
8. Appropriate use of copyreader's marks.								
9. Mastery of appropriate uses of verb tenses.								
10. Mastery of appropriate uses of verb voice.								
11. Mastery of subject-verb agreement.								
12. Mastery of pronoun-antecedent agreement.								
13. Use of parallel structure.								
14. Mastery of Journalism I competencies.								

Comments:

N/R - NEVER or RARELY; S - SOMETIMES; U - USUALLY; A - ALWAYS

SCHOOL DISTRICT OF LANCASTER

BUILDING READING SKILLS
PHILOSOPHY

Fully developed reading skills are essential to both survival and accomplishment in our society. The responsibility of the reading program is to assist the student in the realization of his full potential as a self-reliant human being in his school career and as a member of the community. We are committed to see that each student in the program acquires these skills to the limit of his capacity and willingness to work with us. We recognize the individual nature of each student's difficulty by providing instruction and materials that suit his needs. We are committed to enhancing his understanding of reading not only as a skill of crucial importanct but as a source of enjoyment and personal growth.

SCHOOL DISTRICT OF LANCASTER

DESCRIPTION OF EMPHASIS
Building Reading Skills

Building Reading Skills is a primarily individualized program designed to direct a student in raising his reading ability to his level of intellectual capacity within the limits of the 1st to 5th grade reading level. Its emphasis is two-fold: increased word attack skills through structural analysis and use of context; and increased comprehension skills practice in location and organization of details, detection of main ideas, and ability to draw conclusions from material of appropriate difficulty.

SCHOOL DISTRICT OF LANCASTER

BUILDING READING SKILLS

Course Format

In order to establish competencies and provide for individualized growth in reading expertise, the Building Reading Skills program consists of three aspects: Group instruction in life competencies; progressive, individual work in a variety of skills programs; and group directed reading activities. Any unit of instruction will include all three aspects. Individualized work will proceed throughout the program with immediate evaluation and feedback as a motivating force. The pace of individualized work may vary depending on the grade level of the student.

Pre-Course Diagnosis

Accurate placement is crucial to the program due to the high level of frustration experienced by remedial readers.

During the first two weeks of the program the following measures are used to diagnose students:

1) If available, previous test scores and skill area accomplishments as provided on a report form from the previous reading teacher.

2) The Gates-MacGinitie Reading Test - Form E, 1M, 2M, or 3M - comprehension test.

3) Reading for Understanding, Junior Science Research Assoc., 1963, Placement Test.

4) Individual Reading Inventory, teacher-constructed, using graded materials from the Educational Developmental Laboratories, Inc. workbooks.

Materials

I. After diagnosis, the student will receive a folder with answer sheets and graphs to record and measure his answers and rate of improvement. He will be assigned to appropriate starting points in the following programs:

   1) Educational Developmental Laboratories, Controlled Reader Study Guides, levels AA-FA - short stories, comprehension skills, vocabulary.

   2) Reading for Understanding, Junior SRA Associates, an introductory course in critical thinking. 400 individual cards, 10 statements with multiple choice completions.

   3) Reading Laboratory 3A, SRA, Multilevel Learning International. A progressively graded series of short stories and language skill exercises - vocabulary.

4) Barnell-Loft Skill Series, levels A-E (1-5) - Richard A. Boning - Workbooks dealing with comprehension skills:

   a. Working w/Sounds
   b. Locating the Answer
   c. Getting the Facts
   d. Detecting the Sequence
   e. Following Directions
   f. Using the Context
   g. Getting the Main Idea
   h. Drawing Conclusions

   (When working with this series and the EDL workbook, all students will work on the same skill with the teacher. The class will be divided into appropriate skill level groupings. Teacher will alternate work with each group.)

II. The following materials will be used in whole group sessions with an emphasis on exit competencies and group enjoyment:

Reading Tactics-A, Scott Foresman, Word Attack & Comprehension
Reading Improvement, Reiter & Burke, Cambridge Book Co.
The Lancaster County Telephone Directory
The Pennsylvania State Drivers Manual
Job application forms from local businesses
Income Tax W-4 forms
Classified section - newspaper
Social security applications
Lancaster City street map
Penney's Sears, Montgomery Wards Merchandise catalogs

III. Directed Reading Activity:

Stories and plays for group enjoyments:

Courage Under Fire, Spiegle & Johnson, Merrill Publishing Company
No Time for Sergeants & Other Plays
The Homecoming & Other Plays
Scope Play Series. Scholastic Magazine, Inc.

SCHOOL DISTRICT OF LANCASTER

Building Reading Skills
Competencies

Upon completion of the Building Reading Skills Program the student must be able to:

1. Use the table of contents of a driver's manual to locate specific information.
2. Extract information about phone rates, business transactions, and area codes from a phone directory.
3. Use the topic index of the phone directory for consumer services or products.
4. Extract specific information pertinent to health from a government nutrition label on common food items.
5. Use a city street map to proceed from one point to another and verbalize these instructions clearly to another person.
6. Read and understand a short bus or train schedule in planning a trip involving transfers.
7. Can read and follow directions for simple recipes or consumer products requiring assembly.
8. Can read and understand a paycheck and pay stub.
9. Distinguish between fact and opinion in product advertising.
10. Read and understand directions on a medical prescription, in a first aid manual, and on a fire extinguisher.
11. Can fill out a simple job application and social security number application.
12. Extract from classified ads in the newspaper information relating to an appropriate job opening.

SCHOOL DISTRICT OF LANCASTER

ENABLING OBJECTIVES
9TH GRADE AND BUILDING READING SKILLS PROGRAM

(All objectives are understood to be accomplished within the range of each student's reading level as it improves to the upper limit of 5th grade.)

1. Recognition and pronunciation of words altered by prefixes, suffixes and inflectional endings when the English root remains the same.
2. Hearing stressed syllables in pronounced words.
3. Recognition and use of syllabic divisions and stress marks in pronouncing new words.
4. Locating words in the dictionary by using guide words.
5. Ability to use pronunciation key in the dictionary.
6. Using context clues to determine a particular meaning of a familiar word with more than one meaning.
7. Using context clues to determine the meaning of an unfamiliar word in a sentence when clues are present in that sentence.
8. Ability to identify the directly stated main idea in a paragraph or selection.
9. Ability to recall the time order in which a sequence of events occurred.
10. Ability to use punctuation to derive sentence meaning.
11. Ability to translate a set of written directions at their reading level to appropriate action.
12. Location of specific information in a long selection.
13. Ability to distinguish between details that support a main idea and those that do not.
14. Ability to draw logical conclusions from short nonfictional paragraphs.
15. Ability to extract information from simple graphs, charts, and maps.
16. Ability to use a table of contents and index in location information.
17. Ability to make valid inferences about occurrences not directly stated before, during and after a particular event.
18. Ability to distinguish between statements of fact and statements of opinion.

SCHOOL DISTRICT OF LANCASTER - 9TH GRADE AND BUILDING READING SKILLS PROGRAM

Competency Progression: While two to three days each week will be devoted to individualized folder materials (see "materials", Section I), whole group competency work will proceed in this sequence.

Enabling Objectives	Skills Progression		
	I. Alphabetizing, Guide Words, Cross-References Objectives	Materials	Activities
3-I Recognition and use of syllabic divisions and stress marks in pronouncing new words. 4-I Locating words in the dictionary by using guide words. 5-I Ability to use pronunciation key in the dictionary.	1. Students can utilize alphabet sufficiently to identify location of words, using the guides in a dictionary. 2. Students can understand the parts of a dictionary entry and their purposes. 3. Students can use cross-references in the yellow pages to locate specific information. 4. Students can use the government agency listings in the yellow pages. 5. Students can locate emergency service quickly in the phone directory.	1. Reading Tactics A, pps.47-52,61-77 2. Reading Improvement, pps.99-108 3. Lancaster Phone Directory 4. Merriam-Webster Dictionaries 5. Be a Better Reader, p. 112 Dictionary pretest.	1. Group oral pretest using phone directories to determine alphabetizing skill and familiarity with guide words. 2. Guide words practice- teacher dittoes and workbook practice Reading Tactics, pps. 62,63 Reading Improvement, pps. 99, 100, 105 3. Introduction to dictionary entry. Exercises in Reading Tactics, pps.64-66. Students will identify parts of entry and extract specific information as required. 4. Introduction to Yellow Pages cross-referencing system and its use. Teacher prepared exercises and Reading Improvement, pps. 102-104.
12-II Location of specific information in a long selection. 15-II Ability to extract information from simple graphs, charts and maps. 16-II Ability to use a table of contents and index in location information.	II. Table of Contents/Index 1. Students will be able to locate specific information in the Driver's Manual using the table of contents. 2. Students will be able to locate specific information in the Yellow Pages using the index. 3. Students will be able to locate specific information in a merchandise catalog using the index.	1. Reading Improvement, pps 8-11 2. Barnell-Loft Skills Series, "Using An Index" and "Using a Table of Contents", A-E, individualized.	1. Introduction to characteristics, headings & subheadings in table of contents, Driver's Manual. Practice exercises in skimming for information. 2. Introduction to index in Driver's Manual. Students note similarities and differences. Practice exercises in locating specific information. 3. Yellow Pages Index - teacher made dittoes - locating information for survival needs. 4. Finding catalog pages for specific merchandise in catalogs.

Enabling Objectives	Skills Progression		
	III. Syllabication/Pronunciation Key Objectives	Materials	Activities
2-III Hearing stressed syllables in pronounced words. **3-III Recognition and use of syllabic divisions and stress marks in pronouncing new words.**	1. Students will be able to hear stressed syllables in pronounced words. 2. Students will recognize and use syllabic divisions and stress marks to pronounce unknown words. 3. Students will locate words in dictionary using guide words. 4. Students will be able to use pronunciation key in the dictionary. 5. Students will be able to use syllabication skills and the dictionary to recognize and pronounce unknown words in the context of the Driver's Manual & Drug & Alcohol Abuse literature	1. Reading Tactics pps.47-54, 71-72 2. Reading Improvement pps.99-102 3. Dictionary 4. Individualized Educational Developmental Laboratory workbooks - vocabulary exercises. 5. Be a Better Reader, N.B. Smith pps 50,66 6. Driver's Manual 7. Drug & Alcohol Abuse literature	1. Word game competition - oral activity/blackboard - practice and guidance in hearing and counting the sounded vowels in words. 2. Written activity using words from the Driver's Manual, Drug & Alcohol Abuse literature - students write number of sounded vowels, cross out the silents, and note the one with greatest stress. 3. Introduction to six guides for dividing words to make them easier to pronounce. Practice worksheets. 4. Use musical lyrics to hear syllabic divisions. Students bring records.
	IV. Context Clues		
6-IV Using context clues to determine a particular meaning of a familiar word with more than one meaning. 7-IV Using context clues to determine the meaning of an unfamiliar word in a sentence when clues are present in that sentence.	1. Students can detect clues and utilize them in determining the meaning of an unknown word in a sentence. 2. Using a dictionary, the student will be able to choose which of several definitions of a word should be utilized in that sentence. 3. Students will accept only total, clear understanding of a sentence concept before proceding. 4. Students will be able to insert the most logical word into a sentence to complete a thought unit.	1. Reading Tactics, pps. 11-25 2. Reading Improvement pps.159-168 3. Barnell-Loft Skill Series "Using the Context" A-E individualized. 4. Reader's Digest	1. Use of magazine pictures - peoples' faces in various situations with and without captions - students consider backgrounds and provide captions of their own. 2. Paragraphs with key words left out and listed together at the bottom of the page. Students fill the blanks in with words that make the most sense. 3. Exercises involving choice of a correct meaning for a word given in a particular paragraph, using mental health materials in Reading Improvement.

Enabling Objectives	Skills Progression		
	V. Word Structure - Root Words, Prefixes & Suffixes Objectives	Materials	Activities
1-V Recognition and pronunciation of words altered by prefixes, suffixes and inflectional endings when the English root remains the same.	1. Students will be able to recognize and pronounce words altered by prefixes and suffixes when the English root remains the same. 2. Students will be able to identify the root in words. 3. Students will know the meanings of common place prefixes and suffixes and how they alter the root meaning. 4. Students will be able to fill out job applications and understand pay stubs abbreviations.	1. Reading Tactics, pps 27-41 2. Reading Improvement. Forms on the Job. pps 71-82. 3. Barnell-Loft Supportive Skills, Level D, "Prefixes/Suffixes" 4. Job application forms, insurance forms, paychecks and pay stubs.	1. Students will be challenged to identify the root word in a series of altered words with the same root - worksheet. 2. Students will be challenged to group a variety of different words presented with the same root. 3. Bingo game - teacher calls out prefix meanings, student covers the appropriate prefix on his card. 4. Emphasis on analyzing word structure in deciphering unknown specialized vocabulary on job-related forms. Vocabulary exercises and completing actual job applications from local businesses.
14-VI Ability to draw logical conclusions from short nonfictional paragraphs. 17-VI Ability to make valid inferences about occurrences not directly stated before, during and after a particular event.	VI. Making Inferences 1. Students can interpret meaning when it is not directly stated. 2. Students can anticipate possible and future action in a selection 3. Students can make valid inferences about past and present action in a selection. 4. Students can identify the clues in which they based their inferences. 5. Students can complete Social Security Benefit Forms.	1. Reading Tactics, pps 79-100 2. Reading Improvement pps 12-18, 143-155 3. Social Security forms and benefits 4. Pennsylvania Driver's Manual	1. Students will be given very short mystery episodes in order to evaluate clues and make inferences about veiled action. 2. Students will be asked to make inferences about human characters based on photographs giving information about location, age, nationality, social status. 3. Students will be asked to make inferences regarding their future need for certain social security benefit plans (disability, etc) and will be asked to fill out at least two of these forms.

Enabling Objectives	Skills Progression VII. Main Idea Objectives	Materials	Activities
8-VII Ability to identify the directly stated main idea in a paragraph or selection. 13-VII Ability to distinguish between details that support a main idea and those that do not.	1. Students can identify a directly stated main idea in a paragraph or selection. 2. Students can restate the main idea in their own words. 3. Students can distinguish between details that support the central focus and those that do not. 4. Students can outline information giving each fact its proper degree of emphasis in the outline.	1. Reading Tactics, pps 103-126 2. Reading Improvement,pps 1-3,95-97 3. Barnell-Loft Skill Series "Getting the Main Idea", individualized levels A-E 4. Television/Entertainment schedule 5. Driver's Manual	1. Using cartoons and jokes with punch lines where the students must eliminate details that will not spoil the joke. 2. Students will practice writing the best possible title for each paragraph in a short selection. 3. Students will read brief television reviews and entertainment reviews and be asked to state the main idea in their own words. 4. Using the driver's manual as source material, students will locate the main idea of selected paragraphs and list the details that support it. 5. Students will practice organizing informational material into an outline format - a hierarchy of importance of facts and supporting details.

Enabling Objectives

14-VIII Ability to draw logical conclusions from short non-fictional paragraphs.

18-VIII Ability to distinguish between statements of fact and statements of opinion.

Skills Progression

VIII. Fact and Opinion/Judgements

Objectives

1. Students can distinguish between statements of fact and statements of opinion, especially in product advertising.
2. Students can draw logical conclusions from short informational paragraphs.
3. Students can judge between what are and what are not valid opinions.
4. Students can use cost and maintenance information to design a realistic budget.
5. Students can recognize the major form of deception in false advertising.

Materials

1. Reading Tactics, pps. 165-181
2. Reading Improvement, pps. 110-125, Budgeting and Consumer Economics
3. Barnell-Loft Skills Series "Drawing Conclusions" A-E, individualized instruction.

Activities

1. In articles of mixed fact and opinion, students will use a firm definition of fact (a question, statement, or dispute that can be proved or settled definitely one way or another), to identify all statements of fact.
2. Using various statements of opinion plus background of information about the speaker students will decide which opinions are valid (have facts to support them).
3. Students will be given practice in recognizing loaded words on their role in product advertising.
4. Students will practice reading closely, ads from newspapers and magazines.
5. Students will plan a budget from information given about net income and prospective expenses.

Enabling Objectives

9-IX Ability to recall the time order in which a sequence of events occurred.

11-IX Ability to translate a set of written directions at their reading level to appropriate action.

15-IX Ability to extract information from simple graphs, charts and maps.

Skills Progression

IX. Following Directions

Objectives

1. Students will be able to read and understand directions on consumer products for simple assembly.
2. Students will be able to read and understand directions for use of a medical prescription, procedures in a first aid manual, and on a fire extinguisher.
3. Students will be able to use a city street map to proceed from one point to another and verbalize those instructions clearly to another person.
4. Students will be able to recall a sequence in a process action.

Materials

1. Barnell-Loft Skill Series, "Following Directions" A-E individualized.
2. Reading Improvement, pps 45-57 Transportation (bus & train schedules) pps 58-70 Help Wanted Ads.

Activities

1. Students will brainstorm on all the different directions they have seen or are common. These will then be categorized according to their intent (testing, experimenting, assembling, performing). A list will be compiled in the same manner of special strategies needed to follow these directions.
2. Students will be permitted to work in groups on teacher prepared sets of directions to be followed in the classroom(i.e. "How to Build a Champion Paper Airplane")
3. Students will engage in "treasure hunts" involving a set of directions and a map of the school building. Discovery of clues will depend on precise following of directions.
4. Students will study city map of their own neighborhood and the school and produce written directions for other students from one location to another.

Enabling Objectives

10-X Ability to use punctuation to derive sentence meaning.

15-X Ability to extract information from simple graphs, charts and maps.

Skills Progression

X. Sentence Meaning/Punctuation

Objectives

1. Students can use punctuation to derive sentence meaning.
2. Students can read food labels and advertisements to extract specific information.
3. Students can anticipate what information will be likely to be located in certain parts of any sentence.

Materials

1. Reading Tactics, pps. 149-162
2. Reading Improvement, pps. 22-40
3. Barnell-Loft Skill Series, "Understanding Word Groups" A-E
4. Reading for Understanding, course in critical thinking, SRA Associate

Activities

1. Riddle sentences without any punctuation as introduction. Punctuation can be placed in several different places for different meanings. Importance of relationship of punctuation to meaning.
2. Review of the functions of the comma, semi colon, colon and quotation marks. Practice exercises where students practice supplying the correct mark.
3. Review of sentence structure in which, during oral and written exercises, students identify core parts - action and subject.
4. Students will practice extracting specific nutritional information from a series of actual food labels.
5. As an individual project, students will make a comparative evaluation of four or five different common food items for nutritional content.
6. Using the local newspaper advertising, students will practice comparing grocery ads to determine where the best value is.

Enabling Objectives	Skills Progression		
	XI. Content Area Reading (Social Studies/History, Mathematics, Science)		
	Objectives	Materials	Activities
	1. Students will know when and how to adjust their rate and manner of reading to suit the intent of the subject matter. 2. Students will learn the best manner to approach specialized vocabulary in subject areas. 3. Students will identify specialized skills needed for reading a content area and know how and when to apply them.	1. Be a Better Reader, N.B. Smith, Prentice-Hall, Englewood Cliffs, N.J., 1972 2. Content Area Textbooks	1. Students will be given short paragraphs from the Smith workbook with accompanying exercises to illustrate a technique (for example, cause and effect or sequence of events in history selections.) 2. Students will be asked to bring in their course texts during this unit. Teacher will design exercises similar to those in the workbook using selections from these texts. 3. Specialized vocabulary in each content area will be presented to students along with structural analysis and techniques for remembering them. Crossword puzzles and word hunts will be completed using these words. 4. A content area teacher from each subject area will be asked to be a guest in the class to serve as a resource person and answer questions.

SCHOOL DISTRICT OF LANCASTER
OVERCOMING READING DIFFICULTIES

MATERIALS

I INDIVIDUALIZED DIRECTED READING ACTIVITIES IN COMPREHENSION

After fulfilling the requirements of Building Reading Skills, the student will enter the Overcoming Reading Difficulties course. With the exception of a few sets of workbooks in the Barnell-Loft Skill Series, which should have been completed in the previous course, the student will continue individualized work in the same programs at more difficult levels. A few new books will also be introduced in this course. Students will continue to keep work and records in folders.

A. EDL graded workbooks--levels F and GH

B. RFU, Junior Kit, SRA Associates

C. SRA, 3A Kit, SRA Associates

D. Barnell-Loft Skill Series, levels F and Advanced
   1. Locating the Answer (f)
   2. Using the Context (F)
   3. Following Directions (F,G)
   4. Getting the Main Idea (F)
   5. Drawing Conclusions (F)
   6. Understanding Questions (F,Advanced)
   7. Homonyms (F,Advanced)
   8. Using the Index (F)
   9. Using the Table of Contents (F)

E. Word Clues (G,H)

F. Paperback books

II GROUP DIRECTED READING ACTIVITIES

The following materials will be used in group lessons with an emphasis on developing exit competencies.

A. Reading Tactics-B, Niles/Dougherty/Memory, Scott, Foresman Publishing Co.

B. Reading Performance, Cooper and Reiter, Cambridge Book Co.

C. Reader's Digest

D. Reading Skill Builders: Reader's Digest Educational Division

E. Lancaster County Telephone Directory

F. Local newspapers

G. Job application forms

H. Advertisements from various periodicals

I. Labels, charts, and warranties

J. Encyclopedias

K. Maps

L. Bus and train schedules

M. Menus

N. Dictionaries

SCHOOL DISTRICT OF LANCASTER

DESCRIPTION OF EMPHASIS
(OVERCOMING READING DIFFICULTIES)

Overcoming Reading Difficulties combines an individualized program with group activities designed to enable the students to raise their reading ability to an eighth grade reading level. Its emphasis is four-fold: increased word attack skills through use of context and structural analysis, increased ability to recall facts, make inferences and select main ideas, development of critical reading skills, and the adjustment of rate and method of reading to fit purpose.

SCHOOL DISTRICT OF LANCASTER

ENABLING OBJECTIVES
(OVERCOMING READING DIFFICULTIES)

(All objectives are understood to be accomplished within the range of each student's reading level as it improves.)

WORD ATTACK

1. Students are able to recognize and pronounce words altered by prefixes, suffixes, or inflectional endings when changes occur in the spelling of the English root word.

2. Students are able to pronounce words with diacritical markings, syllabic divisions, and stress marks.

3. Students are able to select from a dictionary entry the definition that is appropriate in a given context.

4. Students are able to use context clues to determine the meaning of an unfamiliar word when the clues are outside the sentence in which the unfamiliar word occurs.

COMPREHENSION

5. Students can make valid inferences when the meaning is not directly stated.

6. Students can identify the clues upon which they have based their inferences.

7. Students can identify an indirectly stated main idea in a paragraph or selection.

8. Students can read critically: they can distinguish varying degrees of validity.

9. Students will be able to adjust their method and rate of reading according to their purpose for reading and the difficulty of the material.

10. Students will be able to translate a set of written directions at their reading level to appropriate action.

11. Students can survey a selection to formulate general questions that can be used to guide their study of the material.

APPLICATION

12. Students can follow a written sequence which involves a series or ordered steps.

13. Students can make decisions or choices using written information.

14. Students can distinguish fact from fiction/opinion in written material.

Enabling Objectives	Skills Progression		
	I. Context Clues Objectives	Materials	Activities
I (4) Be able to use context clues to determine the meaning of an unfamiliar word when the clues are outside the sentence in which the unfamiliar word occurs.	1. Use both direct and indirect context clues to deduce the meaning of a word from other words and ideas in a sentence, paragraph, or selection. 2. Make inferences by using context clues. 3. Recognize situations when the absence of adequate context clues requires them to use other methods to derive word meanings. 4. Use context clues to select the appropriate meaning of a word with multiple meanings.	1. Word Clues Tests--A and B 2. Reading Tactics-B, pages 9-24 3. Reading Performance, pages 1-3, 7, 16-18, 24-25 4. Using the Context, Book F 5. Reader's Digest 6. Word Clues, Books G and H	1. Pre-Test, using Word Clues Test, Form A, to determine ability to use context. 2. Group activities and instruction using texts. 3. Teacher prepared exercises using Reader's Digest articles. 4. Individualized work in Using the Context, Book F. 5. Word Clues lessons 6. Post-test, using Word Clues Test, Form B, to determine amount of improvement made.
II (1) Be able to recognize and pronounce words altered by prefixes, suffixes, or inflectional endings when changes occur in the spelling of the English root word.	II. Structural Analysis 1. Recognize known root words even when the spelling has been changed by adding a suffix or inflectional ending. 2. Determine the meanings of compound words. 3. Analyze the meanings of some derivatives through a knowledge of the meanings of common prefixes and suffixes. 4. Add suffixes to root words to form different parts of speech.	1. Reading Tactics-B, pages 25-41 2. Reading Performance, pages 3-7, 11-12 3. Be A Better Reader IV, pages 56-57 4. Teacher prepared unit on number prefixes.	1. Group exercises in above texts. 2. Note taking from lecture and board work. 3. Locating of examples of compound words and derivatives in magazine and newspapers.

Enabling Objectives	Skills Progression		
	Objectives	Materials	Activities
III (3) Be able to select from a dictionary entry the definition that is appropriate in a given context.	III. Dictionary Skills 1. Locate words in a dictionary by using guide words. 2. Use the pronunciation key in a dictionary. 3. Choose from a dictionary entry of more than one meaning for a given word the appropriate definition in a given context. 4. Locate derived and inflected words which are not separate entries. 5. Locate and use the many kinds of information to be found in a dictionary.	1. Reading Tactics-B, pages 57-76 2. Reading Performance, pages 119-120, 150 3. Be A Better Reader IV, pages 52-56, 57-60 4. Dictionaries	1. Group activities in texts. 2. Dictionary "Scavenger Hunts" for miscellaneous information.
IV (10) Be able to translate a set of written directions at their reading level to appropriate action. IV (12) Can follow a written sequence which involves a series of ordered steps.	IV. Following Directions 1. Follow printed testing and drilling directions commonly found in textbooks, workbooks and tests. 2. Follow directions concerned with assembling. 3. Follow directions in experimenting in order to answer problems or apply principles. 4. Follow directions aimed at the performance of a new skill or activity. 5. Be able to follow the proper sequence of steps in applying for a job. 6. Answer questions in sequence in filling out a typical application form. 7. Follow the correct sequence of steps in following directions on labels and tags.	1. Reading Performance, pages 41-55, 158, 159, 170 2. Following Directions, Books F and G 3. Reading Tactics-B, pages 134-135 4. Application forms 5. Labels and charts 6. Maps	1. Group and individual activities and drills in texts. 2. Following of printed directions in filling out various forms. 3. Collecting and discussing directions on labels and charts. 4. Following printed directions while completing worksheets and taking quizzes and tests. 5. Writing out directions for taking a short trip outside the city. 6. Following directions to create a finished product or writing directions to explain how the product was made. 7. Complete job application. 8. Collect and discuss labels and written directions that require following a sequence.

Enabling Objectives	Skills Progression		
	Objectives	Materials	Activities
V (7) **Can Identify an indirectly stated main idea in a paragraph or selection.**	V. Main Ideas 1. Identify the directly stated or implied main idea of a paragraph or selection. 2. Distinguish between details that support the main idea and those that do not. 3. State the main idea of a paragraph or selection in their own words. 4. List events in correct time sequence after having read a paragraph or article.	1. Reading Tactics-B, pages 105-130 2. Reading Performance, pages 168-170 3. Be A Better Reader IV, pages 22-28 4. Getting the Main Idea, Book F 5. Newspapers and magazines 6. Encyclopedias 7. EDL workbooks, F and GH	1. Group activities and drills in texts. 2. Creating headlines for newspaper articles and/or titles for magazine articles. 3. Given a specific topic, students can use encyclopedias and/or other reference materials to choose details that best support that main idea. 4. Reconstruct a paragraph or article when sentences or paragraphs have been separated or jumbled.
VI (13) **Make decisions or choices using written information.**	VI. Drawing Conclusions 1. Interpret advertisements and draw conclusions about their effectiveness. 2. Use charts to compare and contrast different brands, makes, etc. 3. Draw conclusions from the instructions found on labels. 4. Use maps and time schedules to draw conclusions about how to reach destinations. 5. Read menus carefully comparing prices of items and portions. 6. Draw logical conclusions based on information read in paragraphs and selections.	1. Reading Performance, pages 22-24, 78-79, 81, 84-85, 93-95, 102, 104, 125-133, 138-140, 151, 154, 161-162, 170-177. 2. Advertisements 3. Labels, charts, and warranties 4. Maps 5. Bus, train, and plane schedules 6. Menus 7. Drawing Conclusions, Book F 8. EDL workbooks-F and GH	1. Collecting of ads and discussing reactions to them. 2. Collecting of labels and interpreting the information that is briefly stated there. 3. Planning of a short trip using maps and time schedules. 4. Ordering meals using complex menus. 5. Group activities using texts.

Enabling Objectives	Skills Progression		
	Objectives	Materials	Activities
VII (5) Make valid inferences when the meaning is not directly stated. VII (6) Identify the clues upon which they have based their inferences.	VII. Inferences 1. Make valid inferences about characters, time, place, and action in a selection. 2. Identify the clues upon which they have based their inferences. 3. Make valid inferences about past and present action and predict probable future action in a selection. 4. Make inferences when looking for information when abbreviations and concise details are used. 5. Infer cause and effect from given information.	1. Reading Tactics-B, pages 77-104 2. More Powerful Reading 3. Reading Performance, pages 7-10, 27-31, 82-83, 96-97 4. EDL Study Guides, F and GH 5. Reader's Digest 6. Reading Skill Builders 7. Phone directory 8. Newspapers	1. Supplying captions for cartoons, pictures, etc. 2. Solving of "mini-mysteries". 3. Answering inferential questions in selections from texts and periodicals. 4. Locating information in phone directory (yellow pages and general information sections). 5. Making inferences from facts given in classified ads.
VIII (14) Distinguish fact from fiction/opinion in written material. VIII (8) Read critically. They can distinguish varying degrees of validity.	VIII. Judgements 1. Distinguish between statements of fact and statements of opinions. 2. Recognize and evaluate the effect of words which excite strong emotions, thus blocking clear thinking. 3. Recognize common types of propaganda. 4. Form valid judgements when adequate information is provided.	1. Reading Tactics-B, pages 159-174 2. Reading Performance, pages 37-39, 77-85 3. Advertisements 4. Newspapers and magazines	1. Identifying and writing statements of fact, statements of opinion, and mixed statements. 2. Identifying and writing statements containing "loaded words" 3. Collecting and labeling samples of propaganda. 4. Forming logical judgements concerning eligibility for employment by using classified ads.

Enabling Objectives

IX (9) Be able to adjust their method and rate of reading according to their purpose for reading and the difficulty of the material.

IX (11) Survey a selection to formulate general questions that they can use to guide their study of the material.

Skills Progression

IX. Flexibility

Objectives

1. Use illustrations, titles, subheadings, etc., to set purpose for reading.
2. Adjust reading rate and method to suit their purpose for reading.
3. Adjust their reading rate and method to the difficulty of the material being read.
4. Adjust their reading rate and method to the difficulty of vocabulary and sentence structure of the material being read.
5. Skim to note specific details.
6. Skim to note the general nature of material.
7. Scan to locate a specific word, name or number.

Materials

1. Reading Tactics-B, pages 209-240
2. Be A Better Reader IV, pages 8-10, 16-21, 45-51.
3. Reader's Digest and other magazines
4. Newspapers
5. EDL study guides
6. Dictionaries

Activities

1. Frame general questions to guide reading after previewing selections by studying illustrations, titles, and subheadings.
2. Dictionary, telephone and newspaper "scavenger hunts" for information.
3. Sustained silent reading periods.
4. Checking for poor reading habits which inhibit rapid reading--for example, pointing to words, lip movements, moving head, etc.